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Hugo Riemann

Musikgeschichte in Beispielen

In drei Teilen

Zweiter Teil: Von 1600 bis 1690

No. 55 bis 116

Verlag von L. A. Seemann
Leipzig.

MUSIKGESCHICHTE
IN BEISPIELEN

EINE AUSWAHL VON 150 TONSÄTZEN
GEISTLICHER UND WELTLICHER GESÄNGE
UND INSTRUMENTALKOMPOSITIONEN ZUR
VERANSCHAULICHUNG DER ENTWICKLUNG
DER MUSIK IM 13.—18. JAHRHUNDERT

ERSCHEINT IN DREI GESONDERTEN TEILEN
AUSFÜHRLICHES INHALTSVERZEICHNIS AUF DER
3. UND 4. UMSCHLAGSEITE

DEM DRITTEN TEIL WIRD EIN ERLÄUTERNDES
TEXTHEFT VON DR. ARNOLD SCHERING BEIGEGEBEN

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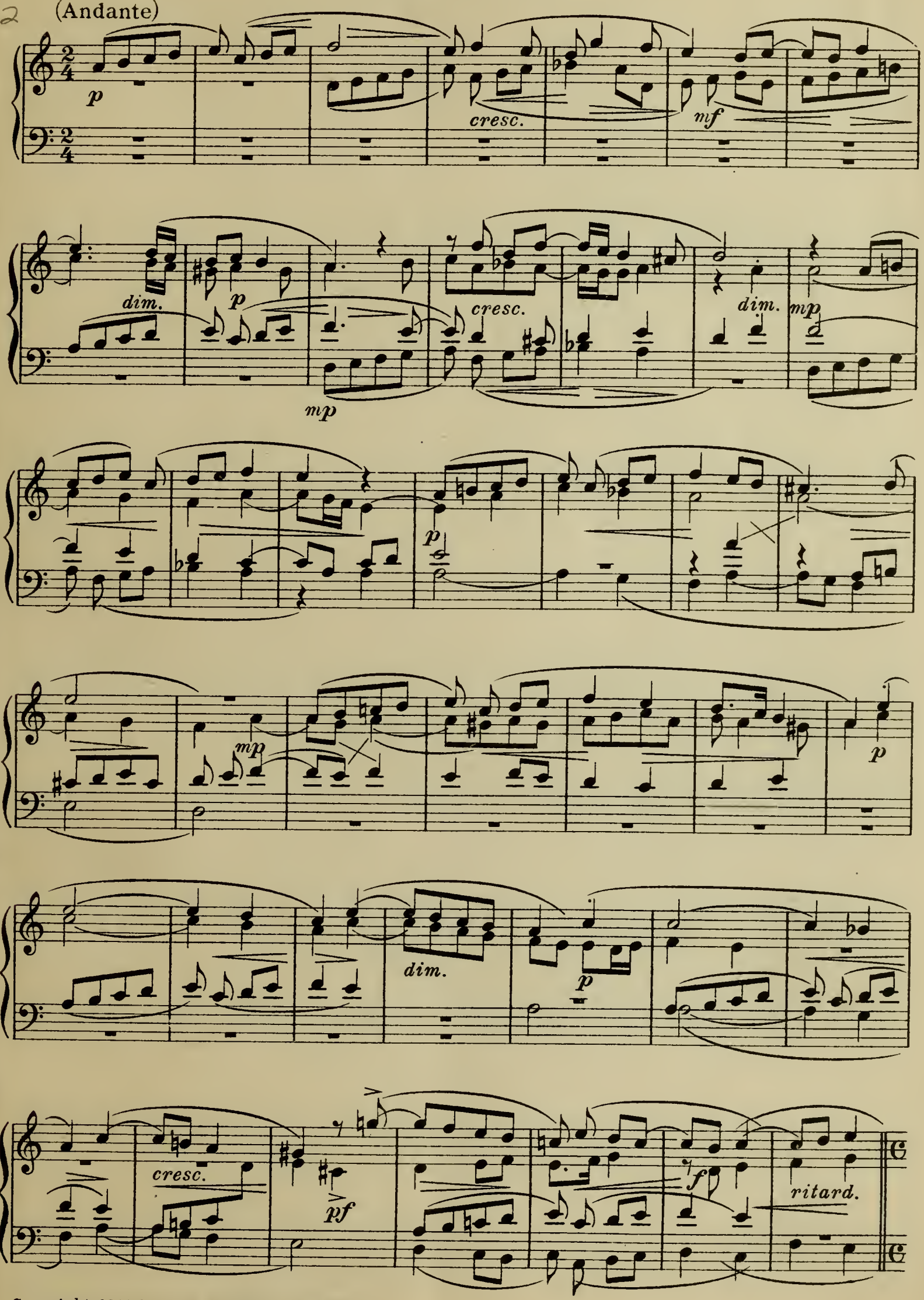
55. Orazio Vecchi (1550-1605)

Fantasia a 4 (1600)

(Andante)



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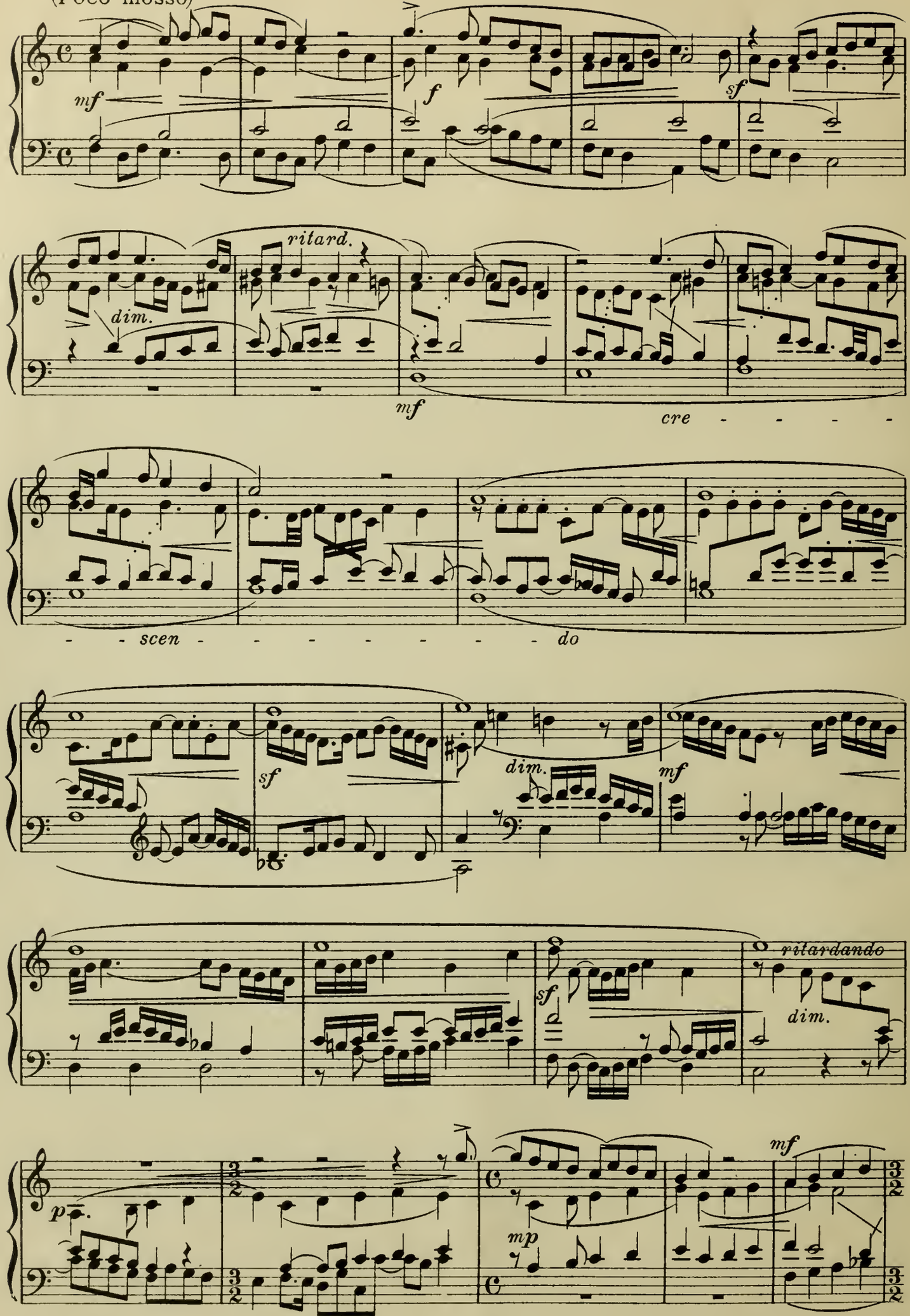
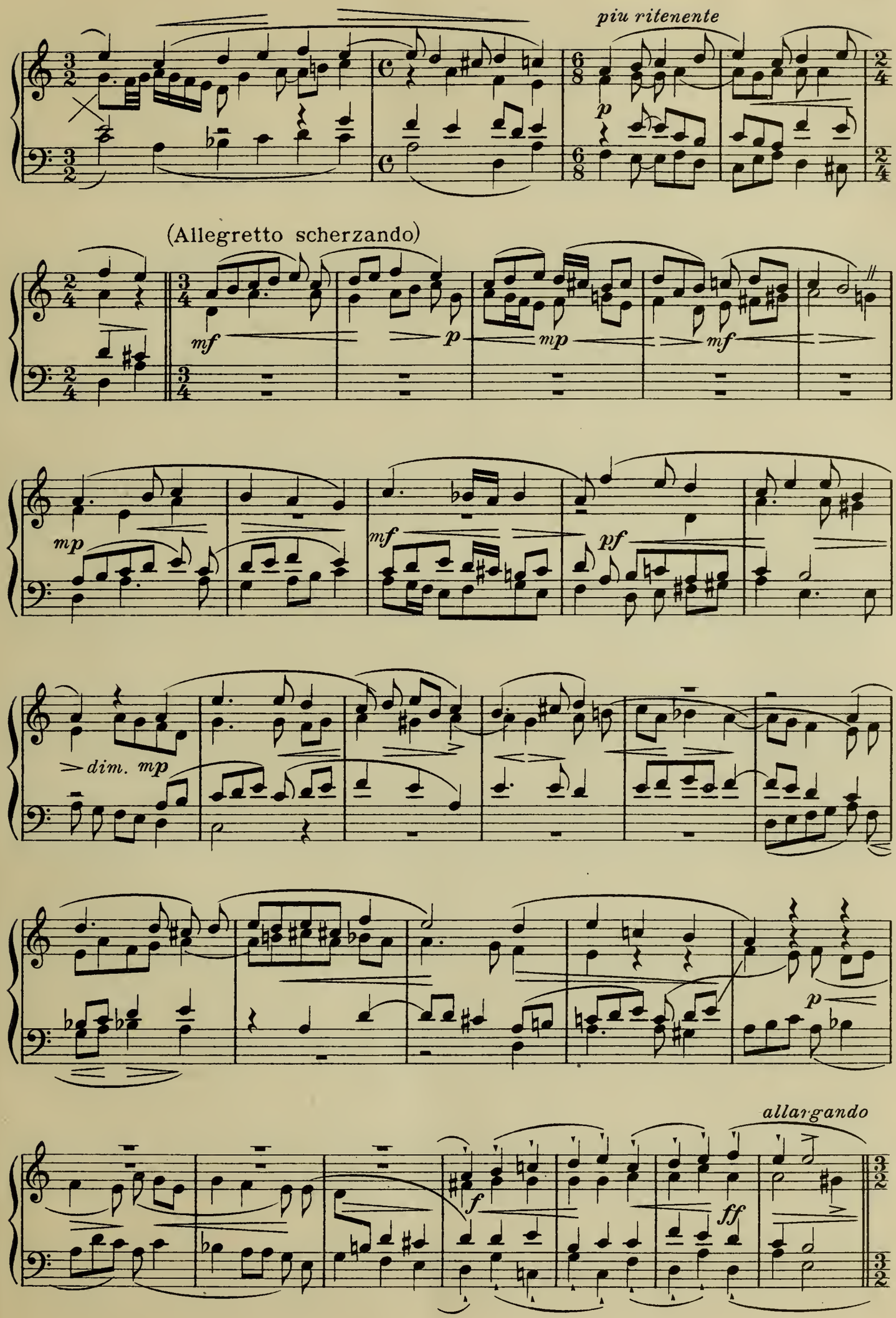
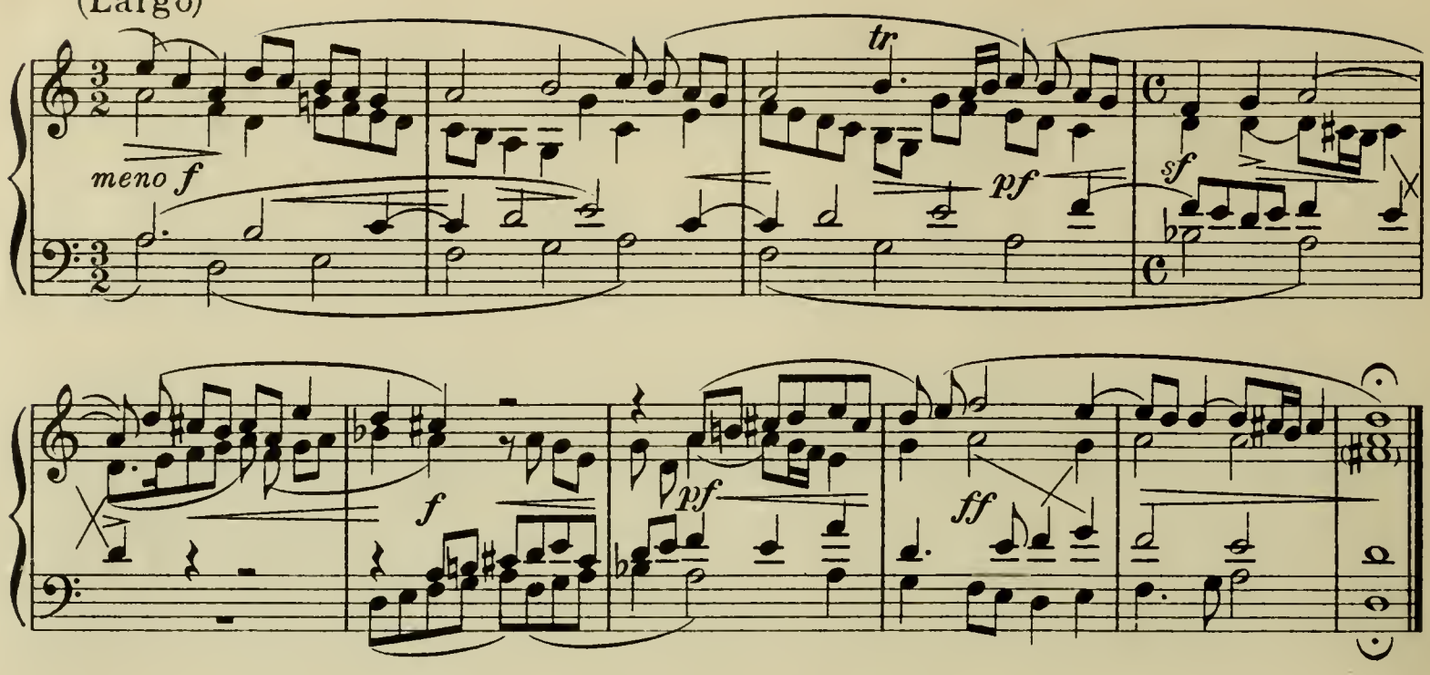
4,50

(Poco mosso)


mf
f
sf
ritard.
dim.
mf
cre - - - - -
- - scen - - - - - - - - do
sf
dim.
mf
sf
ritardando
dim.
p
mp
mf

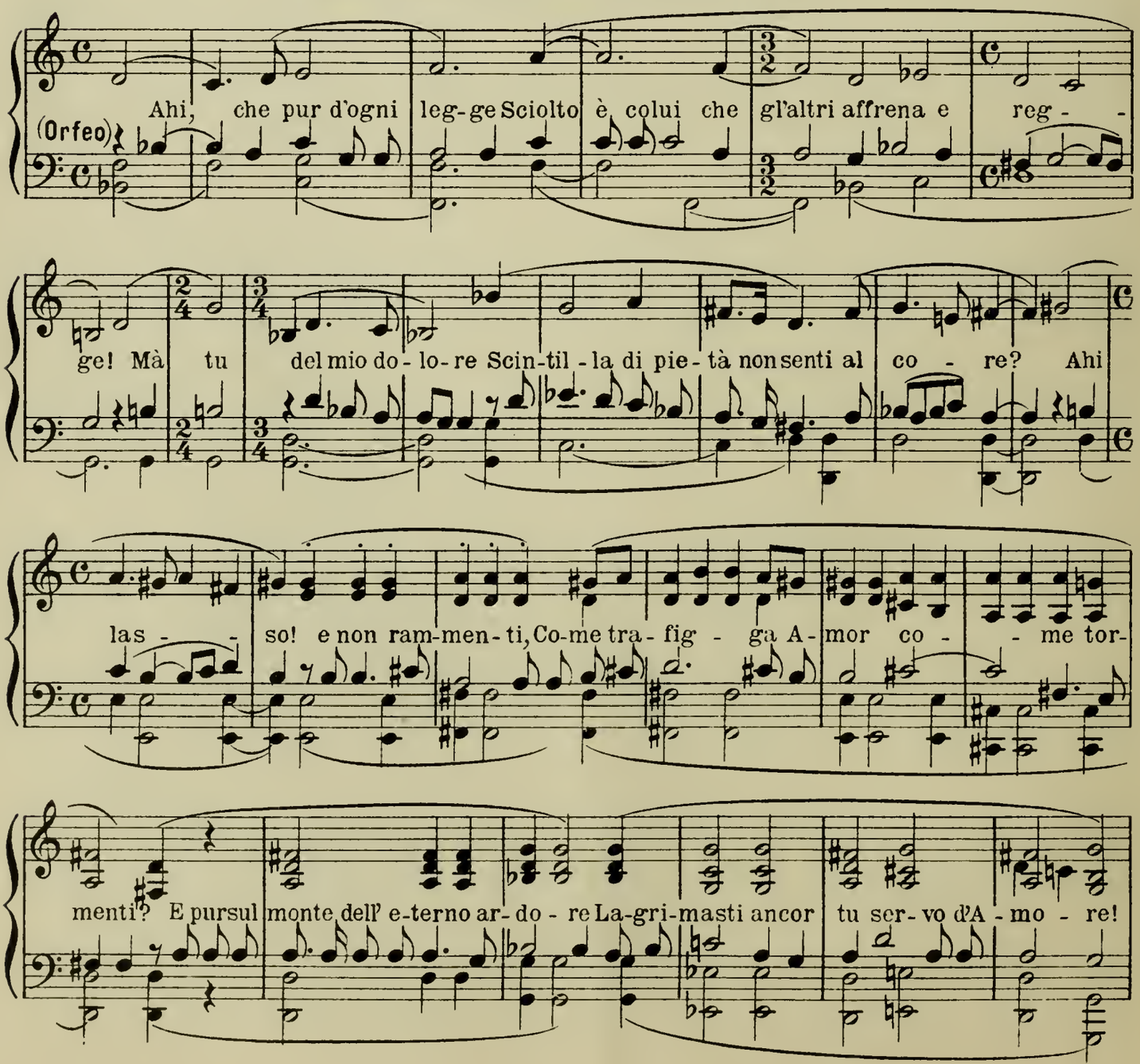

piu ritenente
p
(Allegretto scherzando)
mf
p
mp
mf
mp
mf
pf
dim. mp
p
allargando
f
ff

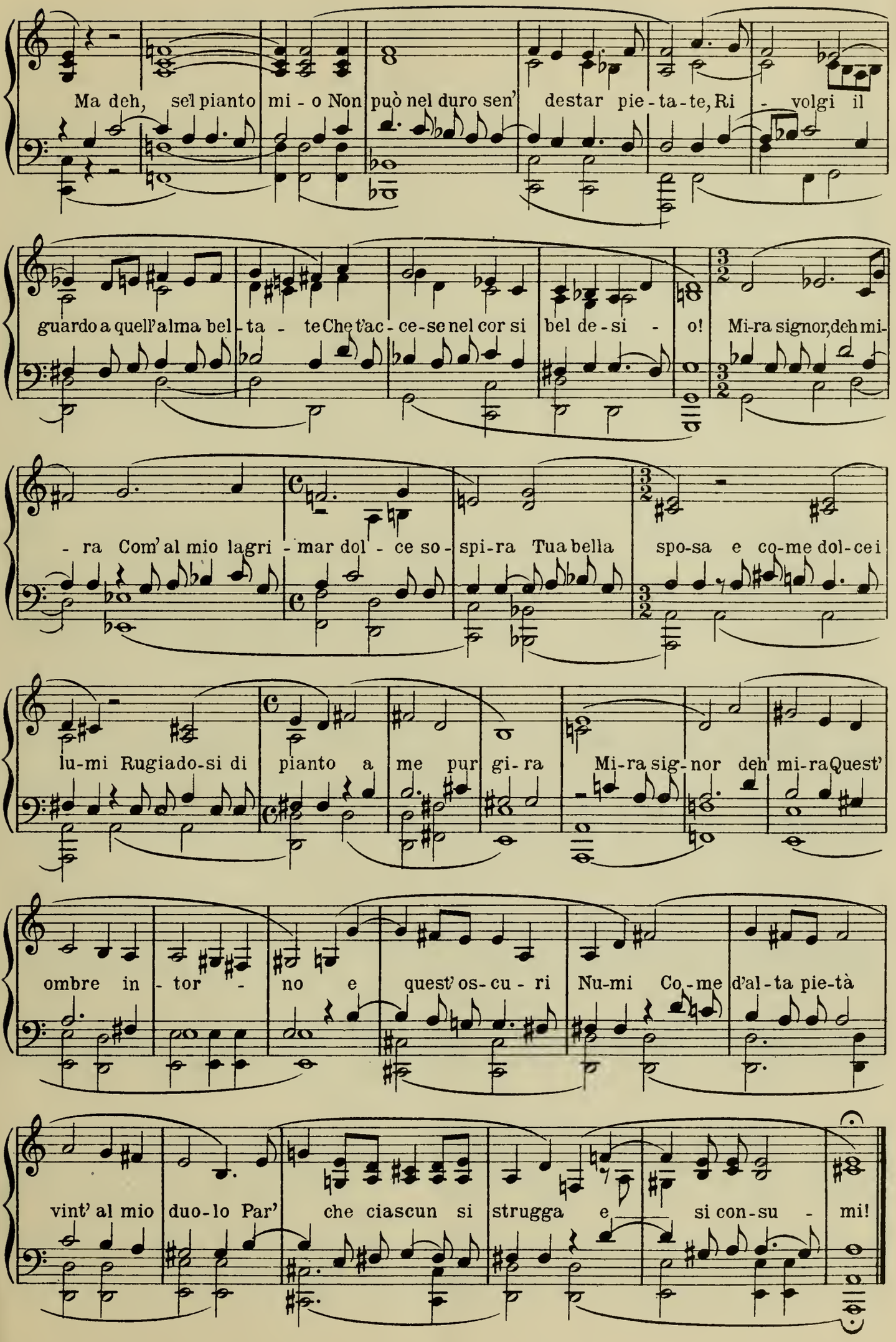
(Largo)



56. Jacopo Peri (1561-1633)

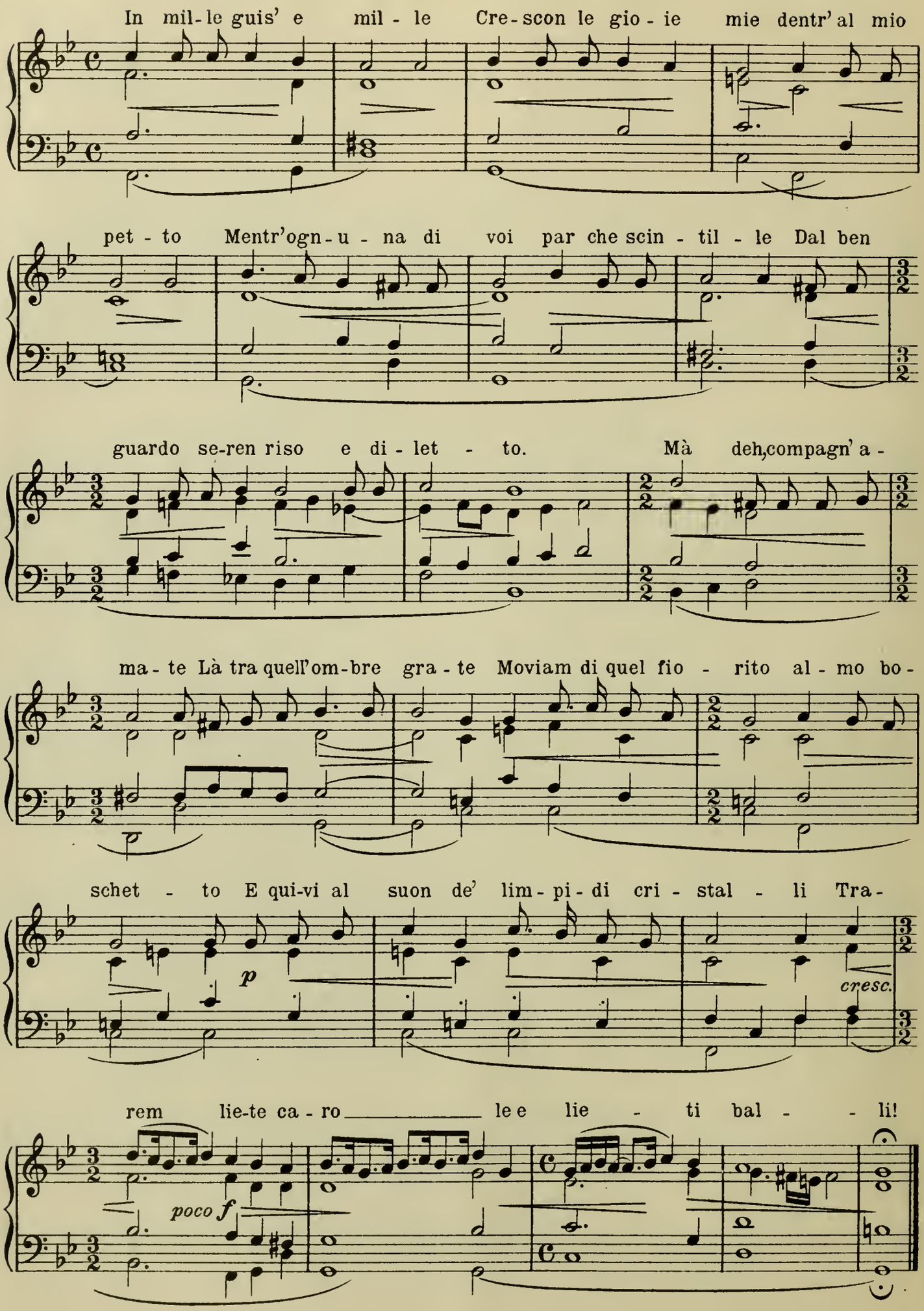
Gesang des Orpheus aus „Euridice“ (1600)




Ma deh, sel pianto mi - o Non può nel duro sen' destar pie - ta - te, Ri - volgi il
guardo a quell'alma bel - ta - te Che t'ac - ce - se nel cor si bel de - si - o! Mi-ra signor, deh mi-
- ra Com' al mio lagri - mar dol - ce so - spi-ra Tua bella spo-sa e co-me dol-ce i
lu-mi Rugiado-si di pianto a me pur gi-ra Mi-ra sig-nor deh mi-ra Quest'
ombre in - tor - no e quest' os-cu - ri Nu-mi Co-me d'al-ta pie-tà
vint' al mio duo-lo Par' che ciascun si strugga e si con-su - mi!

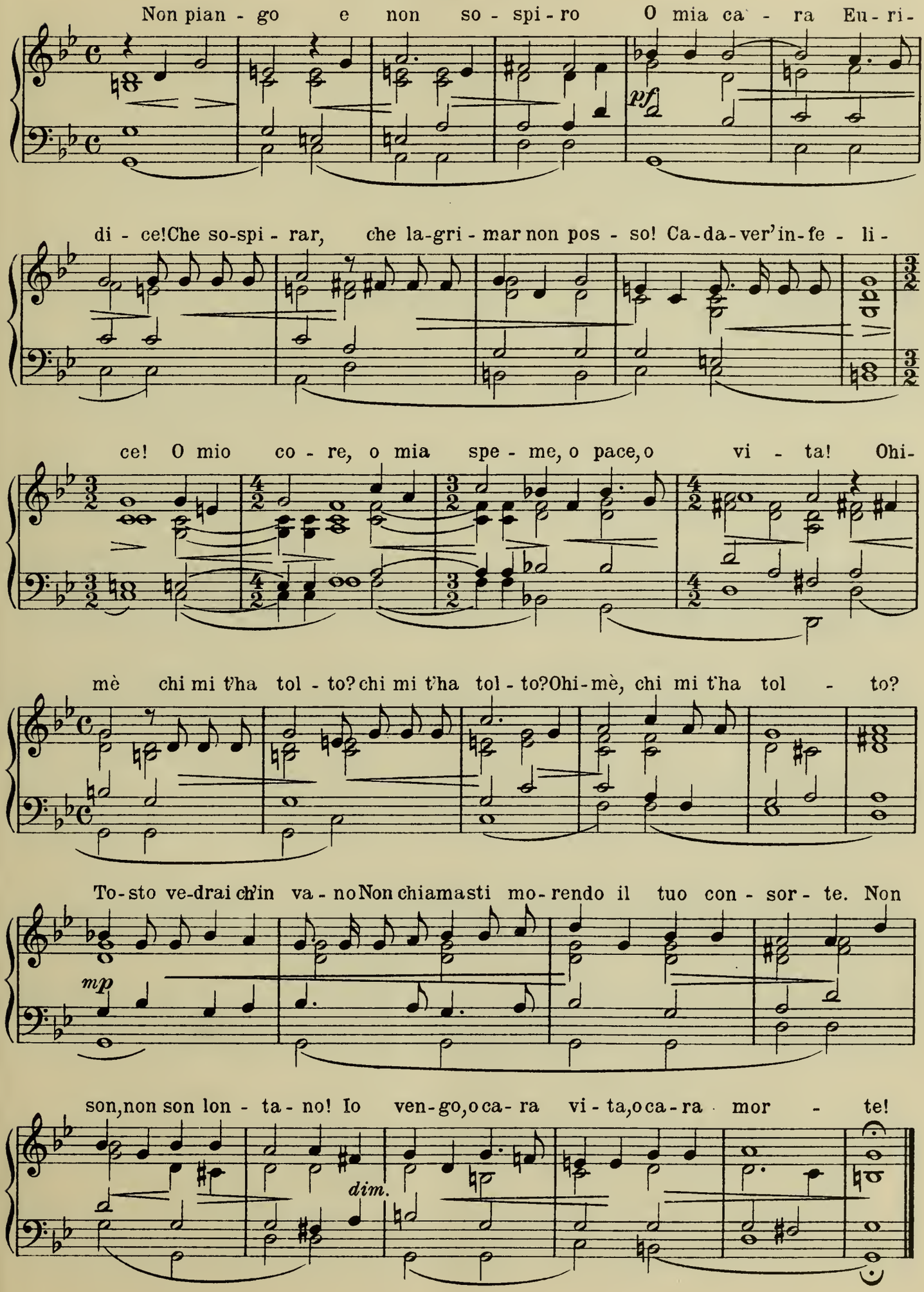
57. Giulio Caccini (1550-1618)

1. Gesang der Euridice aus „Euridice“ (1600)



58. Giulio Caccini (1550-1618)

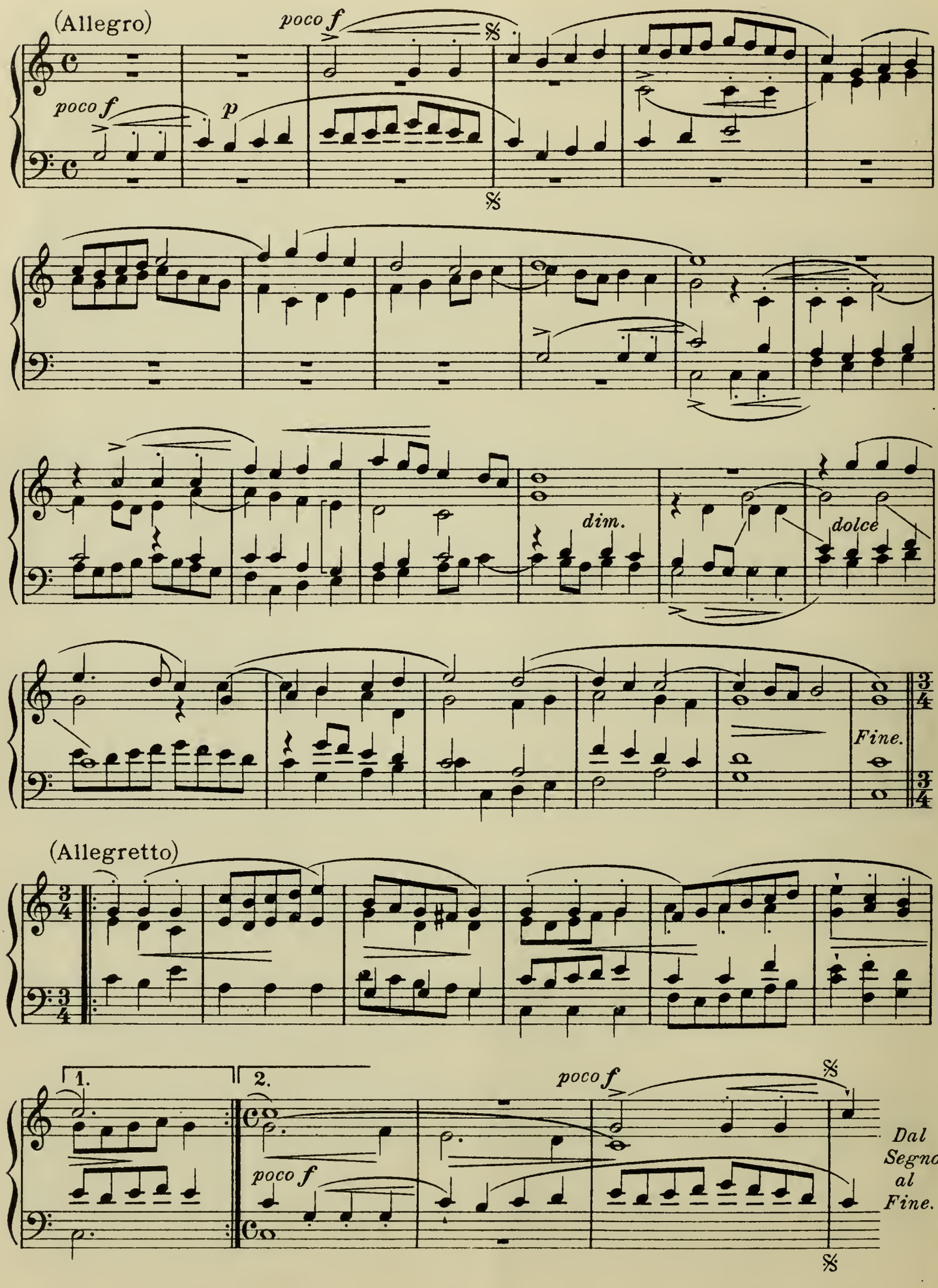
2. Gesang des Orfeo aus „Euridice“



59. Adriano Banchieri (1565-1634)

I. Sinfonia senza parole a 4 (1607)

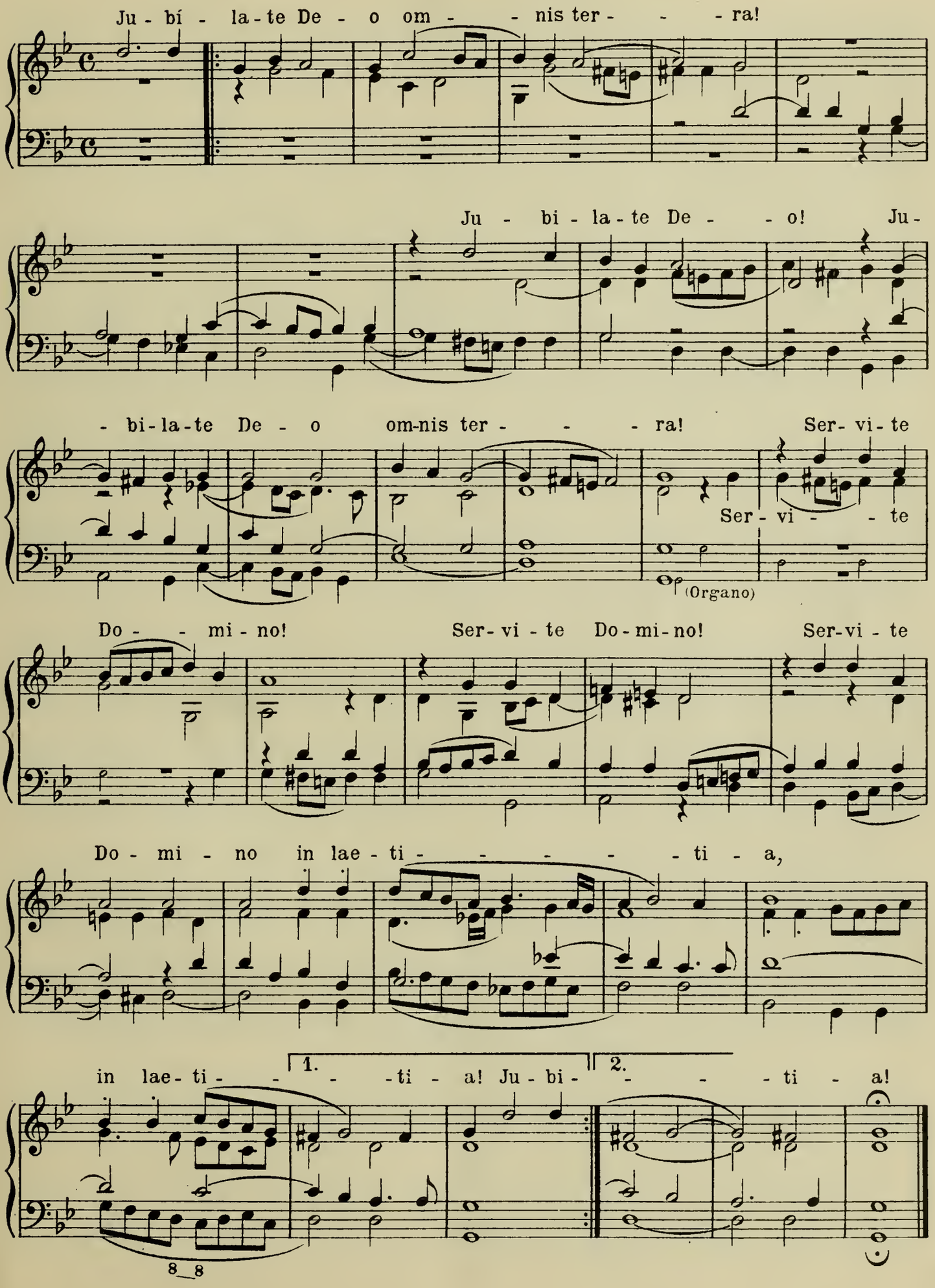
(Canzon in Aria francese)



60. Adriano Banchieri (1565-1634)

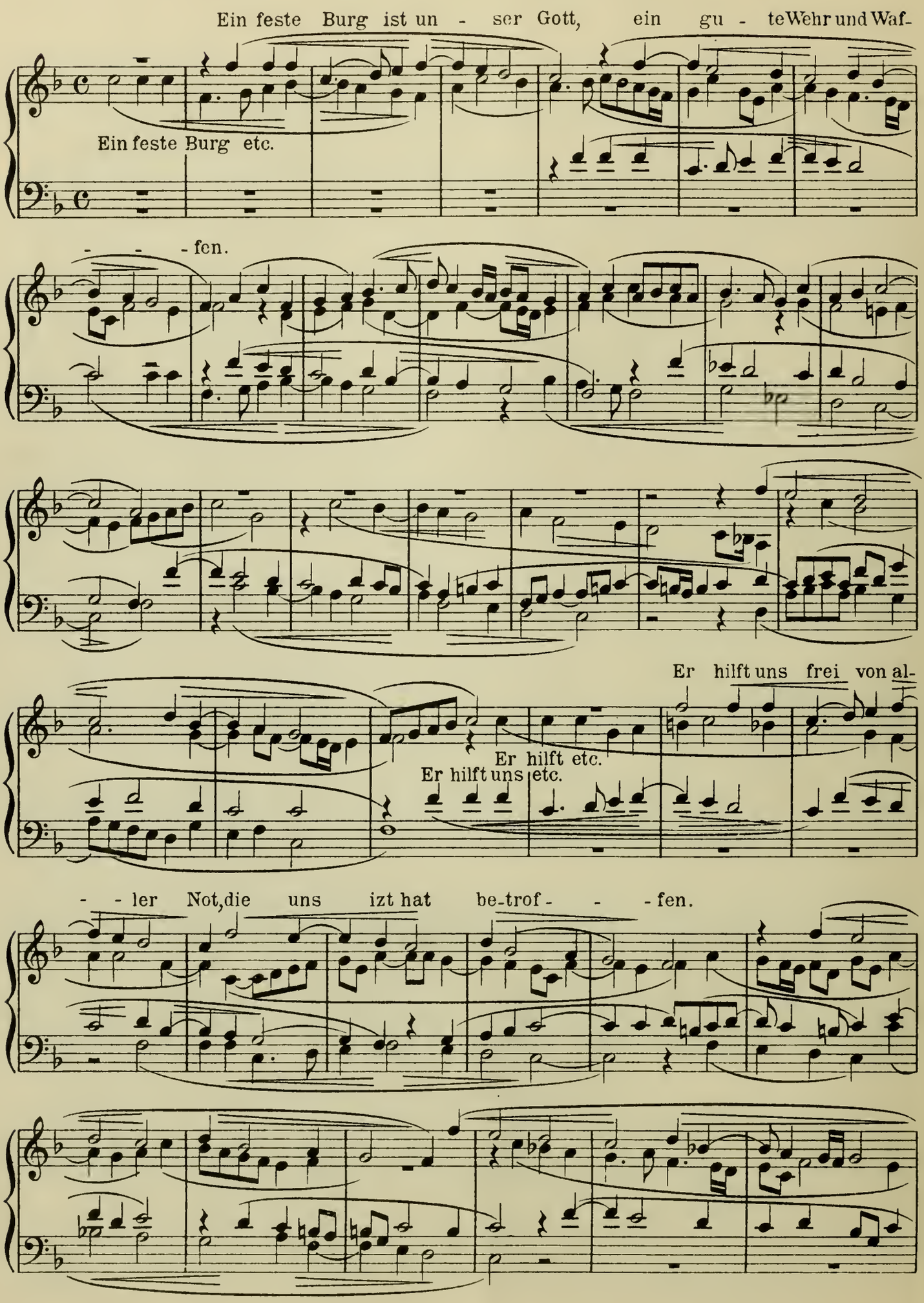
II. Sinfonia (Canzon alla Francese) a 4 per sonare o cantare (1607)

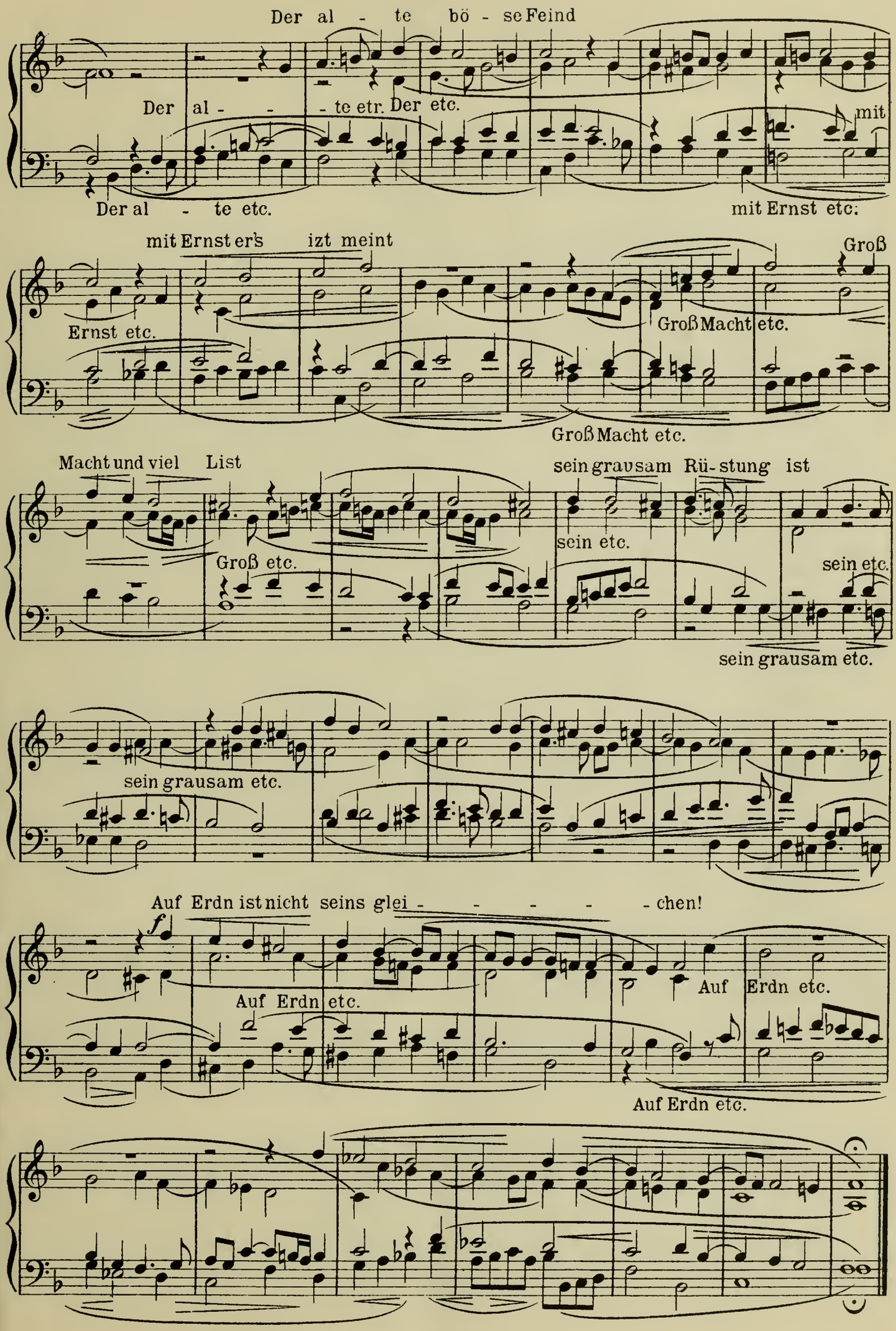
„Jubilate Deo omnis terra! Servite Domino in laetitia“



61. Hans Leo Hasler (1564-1612)

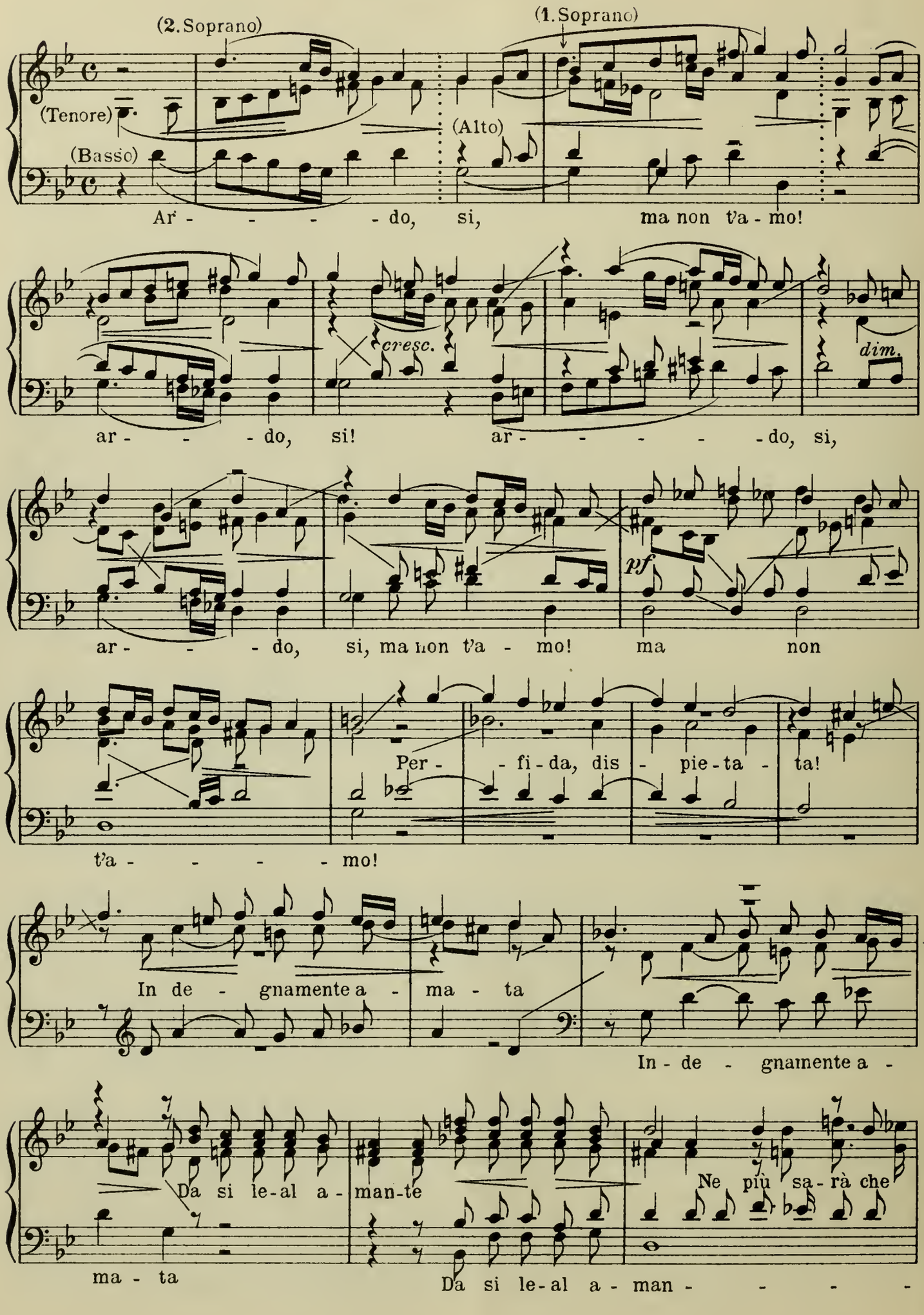
1. Choral „Ein feste Burg" fugenweis bearbeitet (1607)

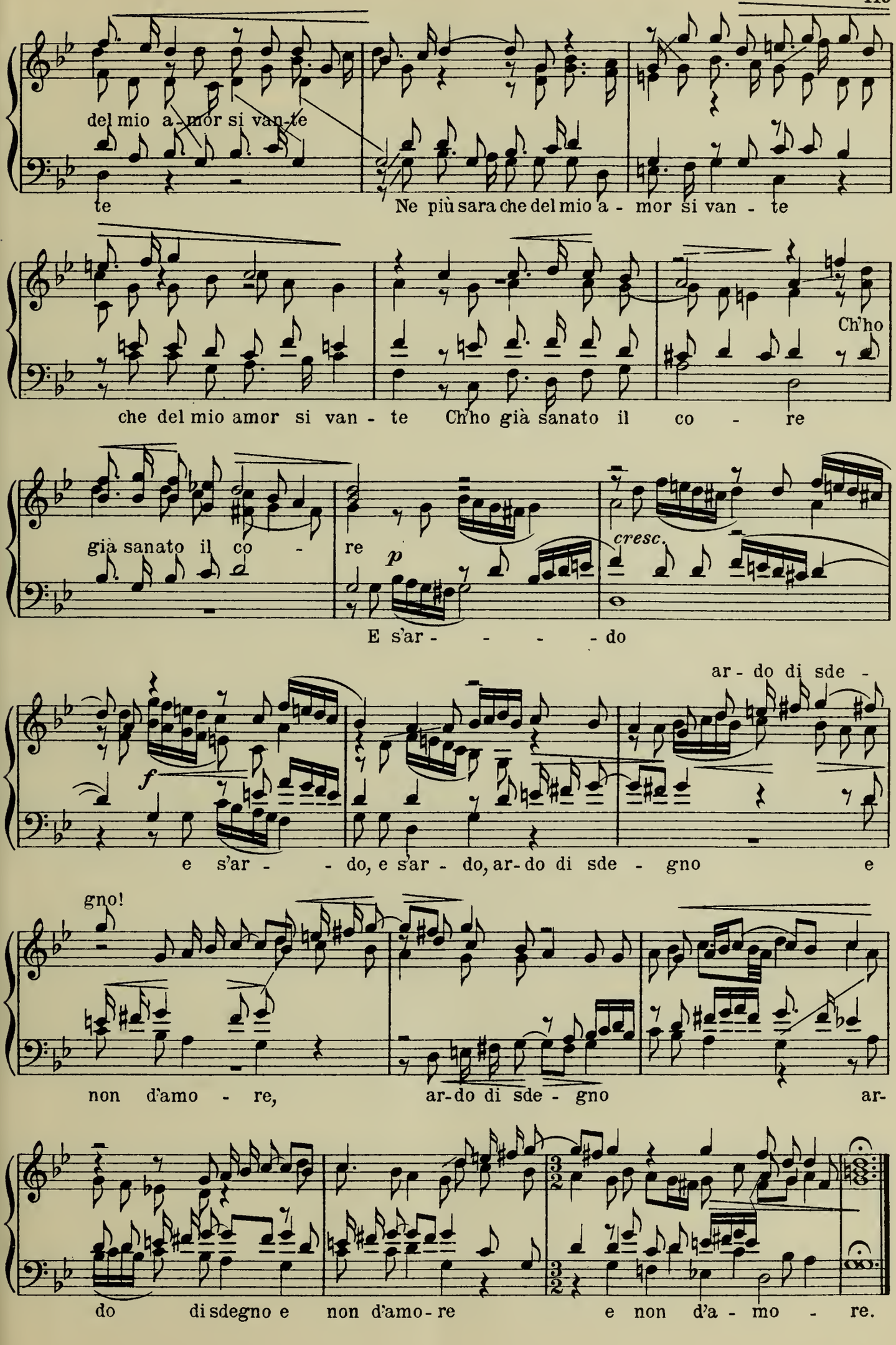



Der al - te bö - se Feind
Der al - - - te etr. Der etc.
mit
Der al - te etc.
mit Ernst etc.
mit Ernst er's izt meint
Groß
Ernst etc.
Groß Macht etc.
Groß Macht etc.
Macht und viel List
sein grausam Rü-stung ist
sein etc.
Groß etc.
sein etc.
sein grausam etc.
sein grausam etc.
Auf Erdn ist nicht seins glei - - - - - chen!
f
Auf Erdn etc.
Auf Erdn etc.
Auf Erdn etc.

62. Hans Leo Hasler (1564 1612)

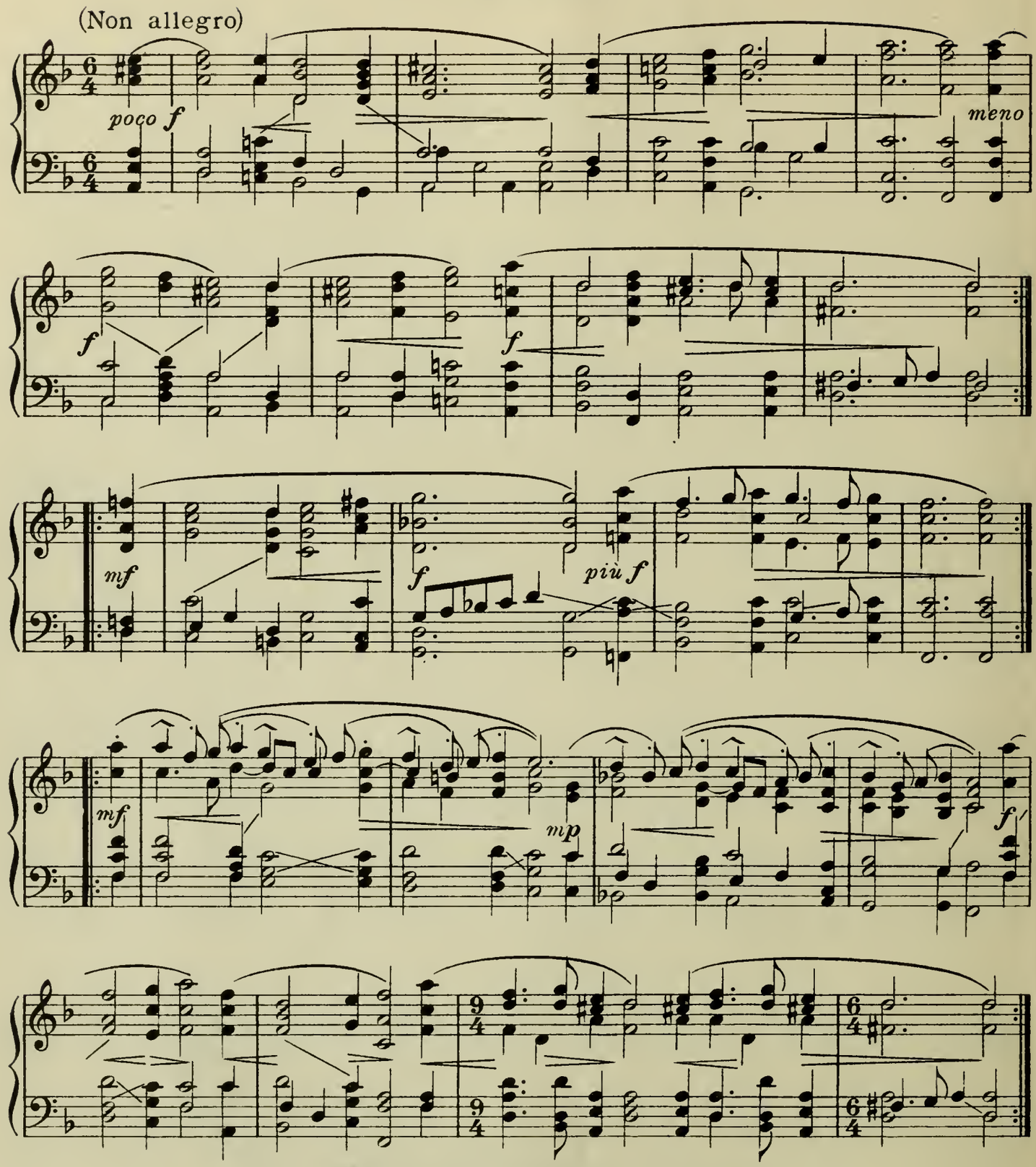
2. fünfst. Madrigal (a cappella)




del mio a - mor si van - te
te
Ne più sara che del mio a - mor si van - te
che del mio amor si van - te
Ch'ho già sanato il co - re
Ch'ho
già sanato il co -
re
p
cresc.
E s'ar - - - - do
ar - do di sde -
f
e s'ar - - do, e s'ar - do, ar - do di sde - gno e
gno!
non d'amo - re,
ar - do di sde - gno
ar -
do di sdegno e non d'amo - re
e non d'a - mo - re.

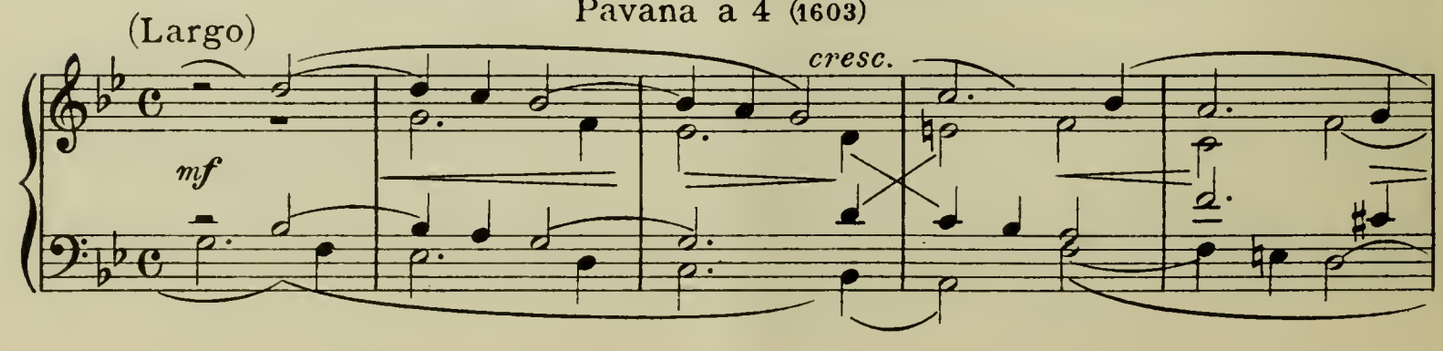
63. Melchior Franck (1573 - 1639)

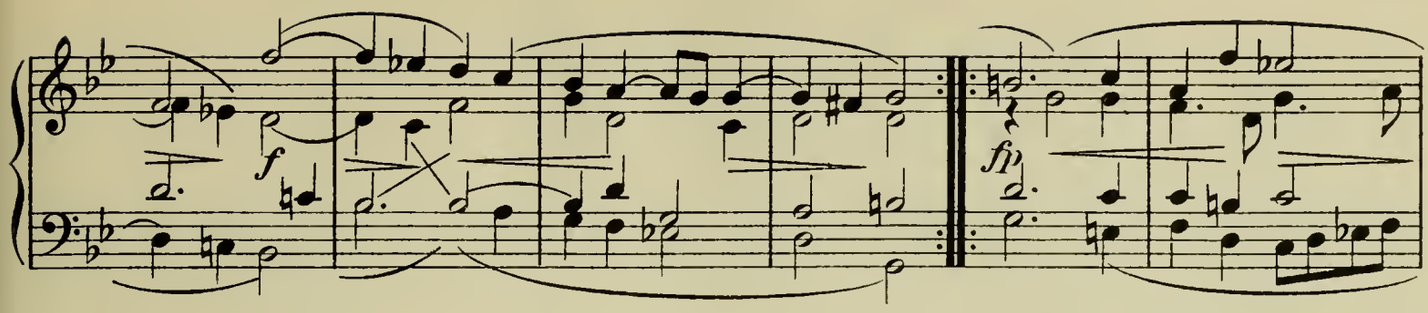
1. Intrada a 6 (1608)

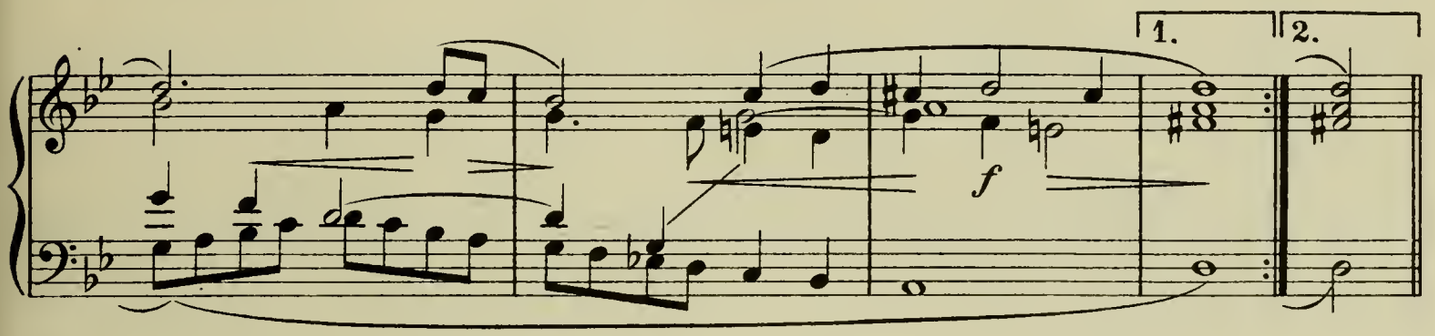


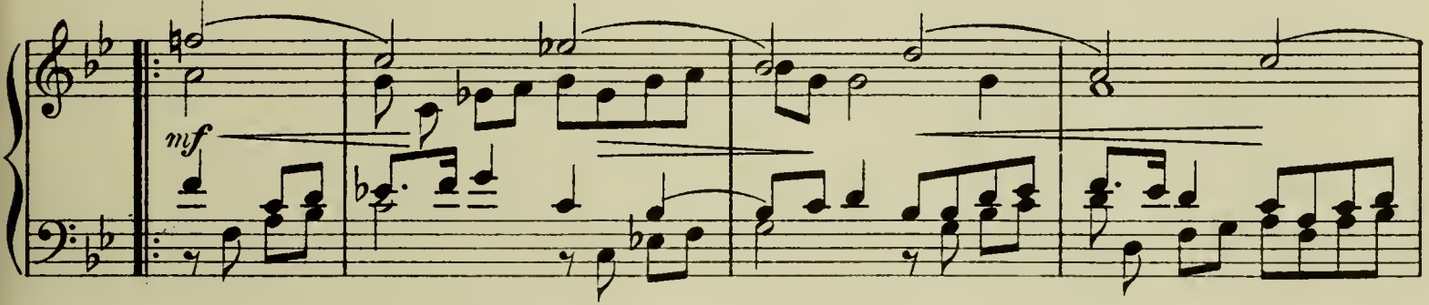
64. Melchior Franck (1573-1639)

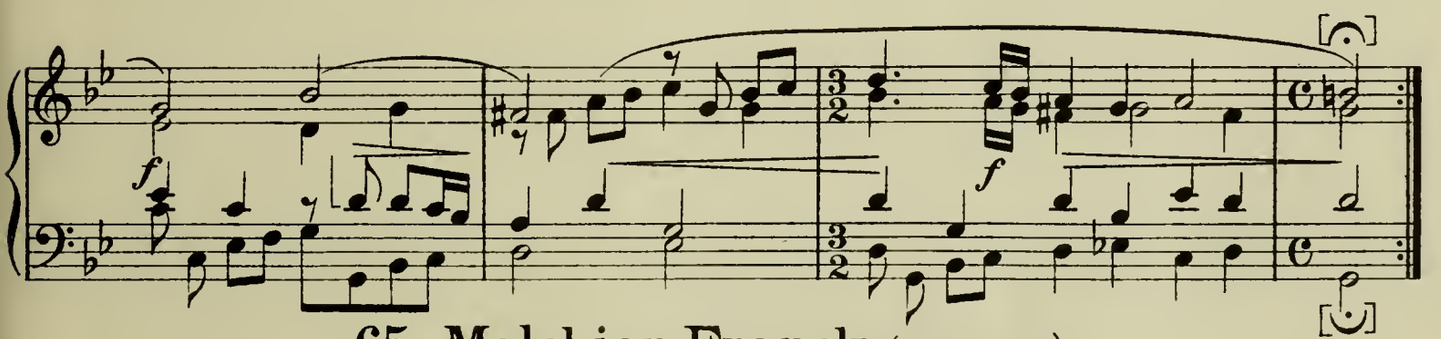
Pavana a 4 (1603)







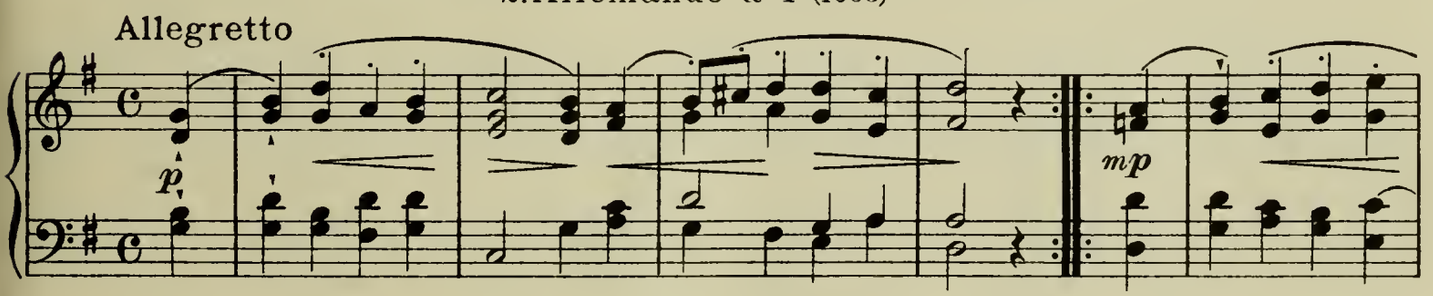


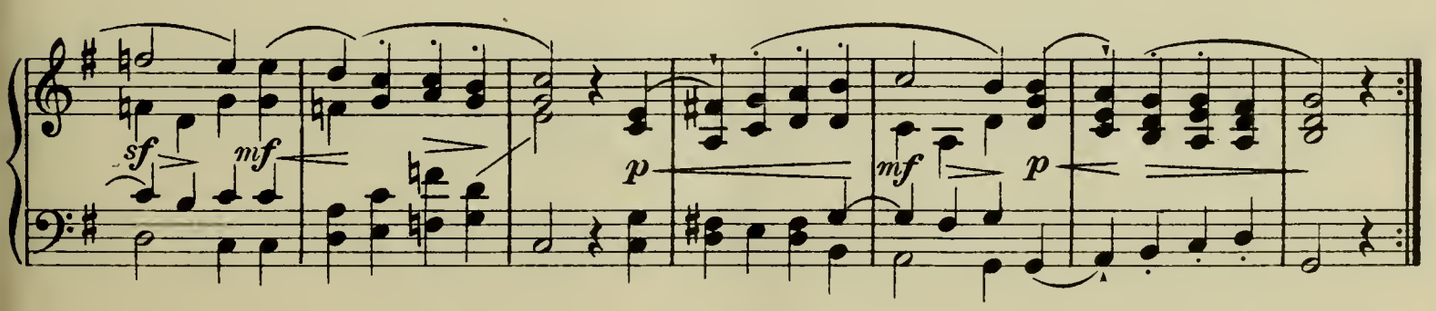


65. Melchior Franck (1573-1639)

2. Allemande a 4 (1603)

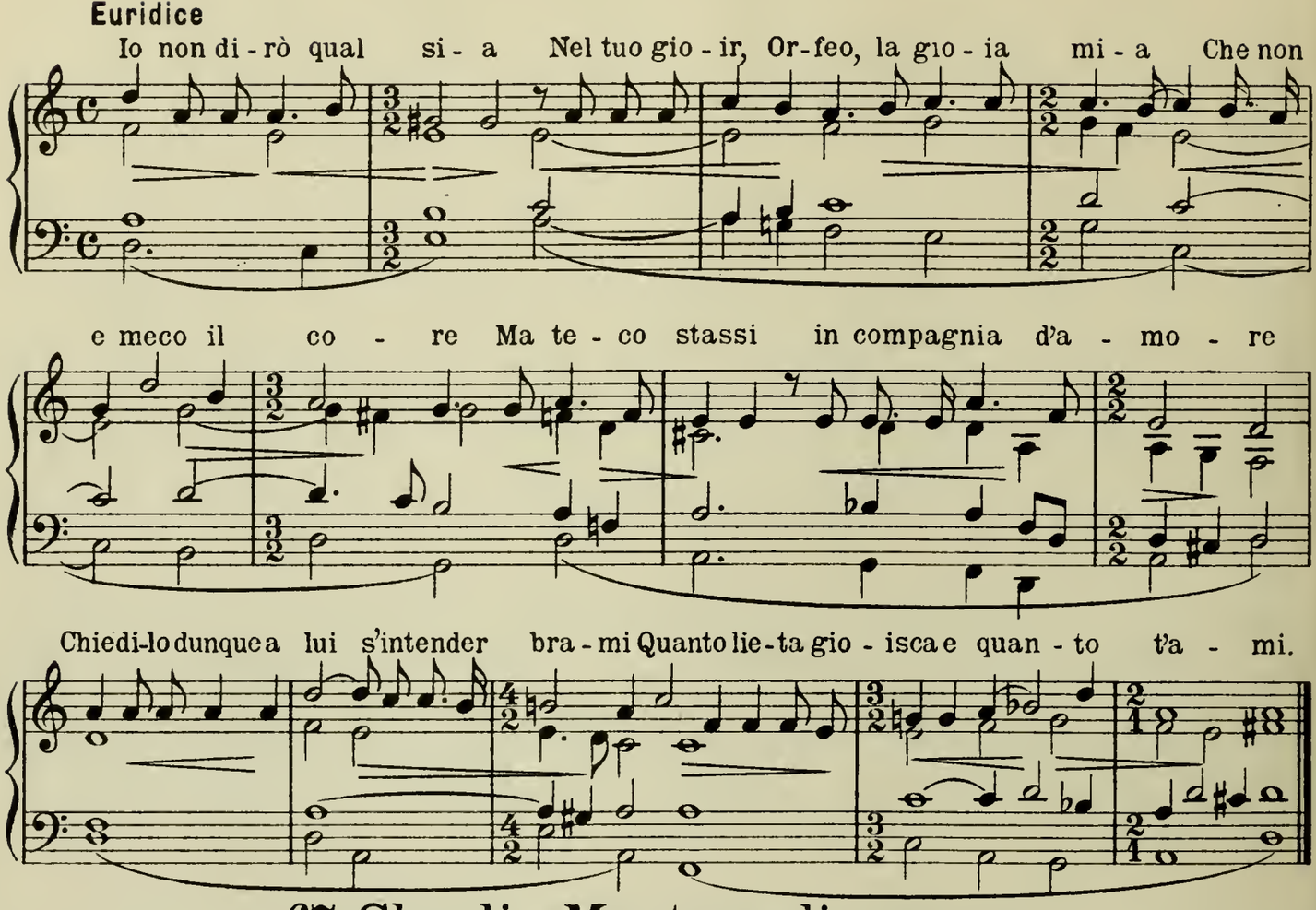
Allegretto





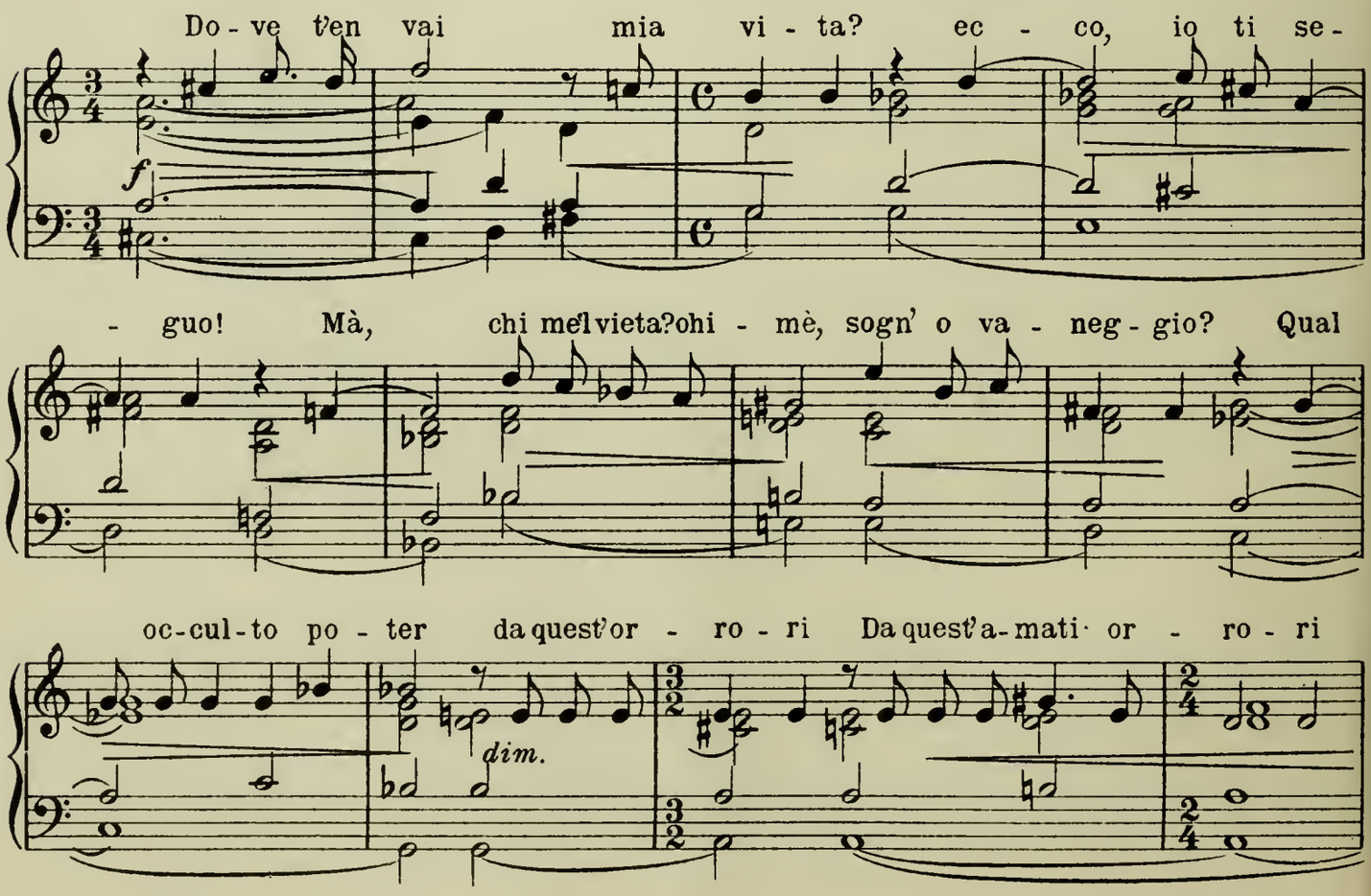
66. Claudio Monteverdi (1567-1643)

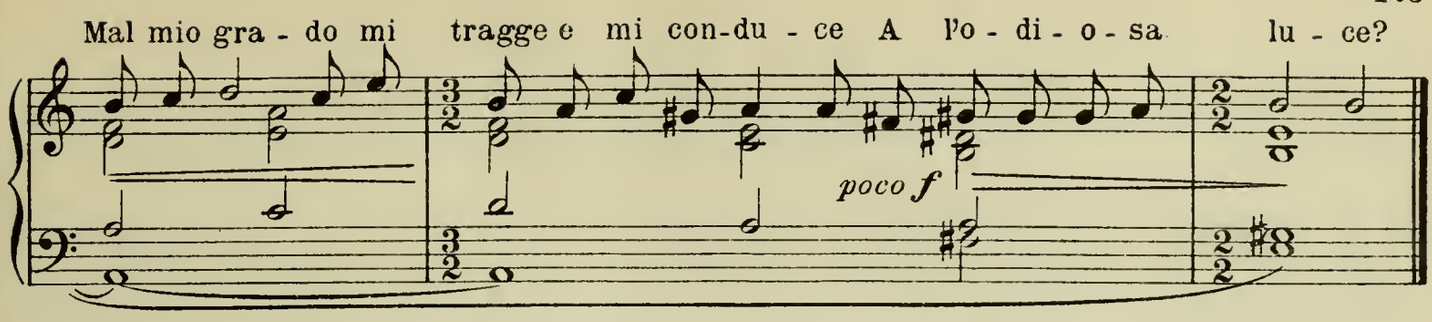
1. Gesang der Euridice (1. Akt) aus „Orfeo“ (1607)



67. Claudio Monteverdi (1567-1643)

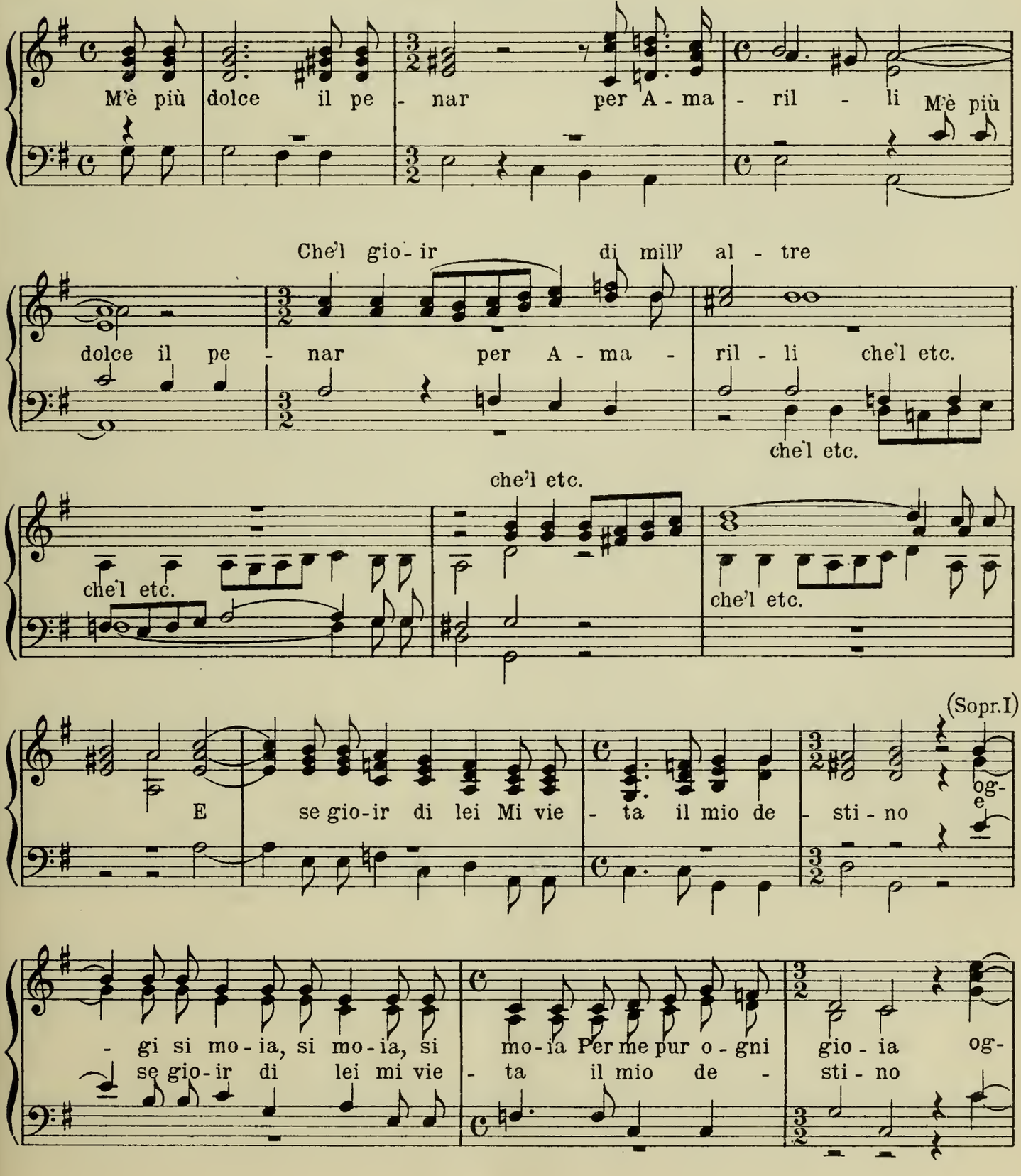
2. Gesang des Orfeo (4. Akt) aus „Orfeo“ (1607)

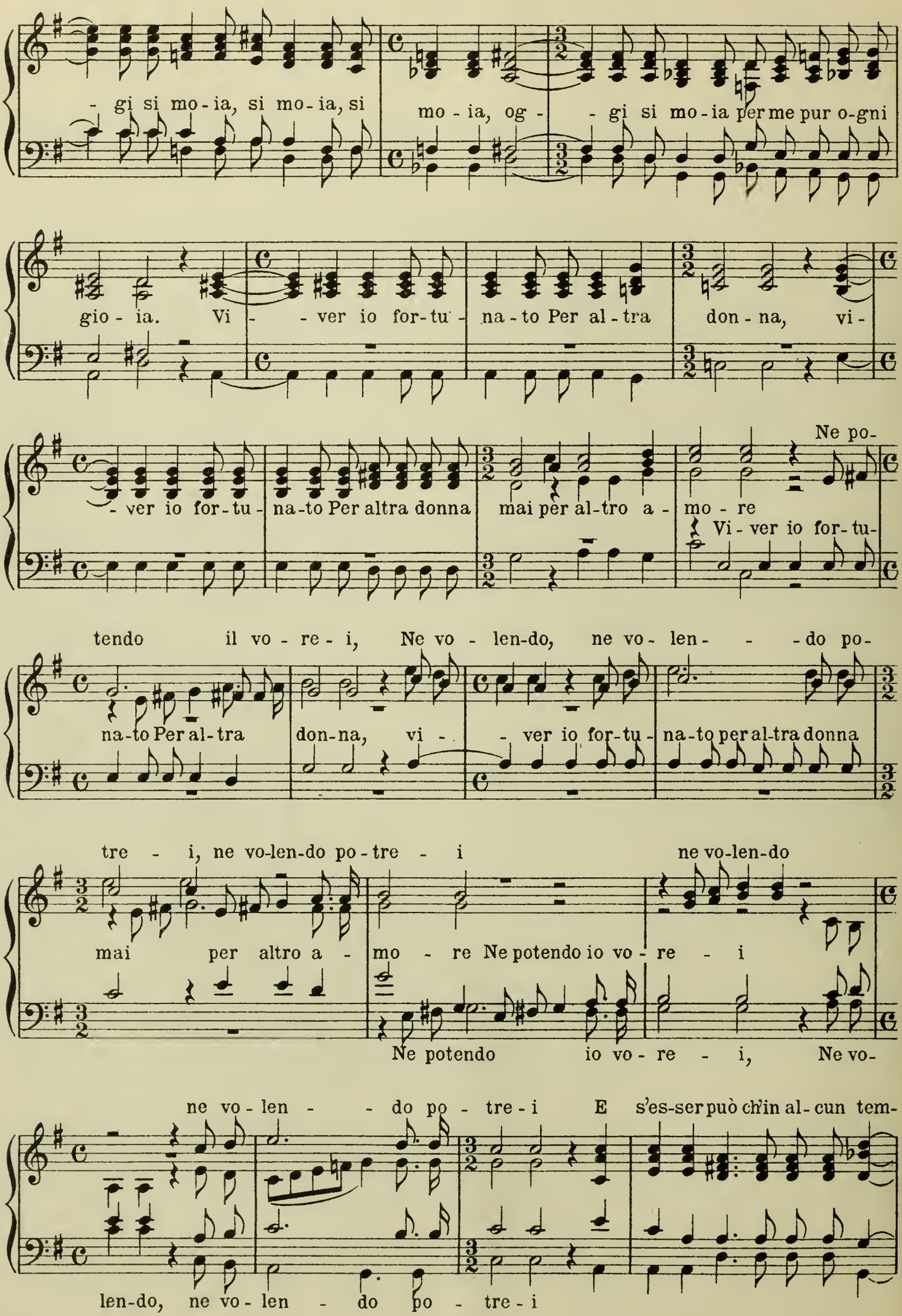


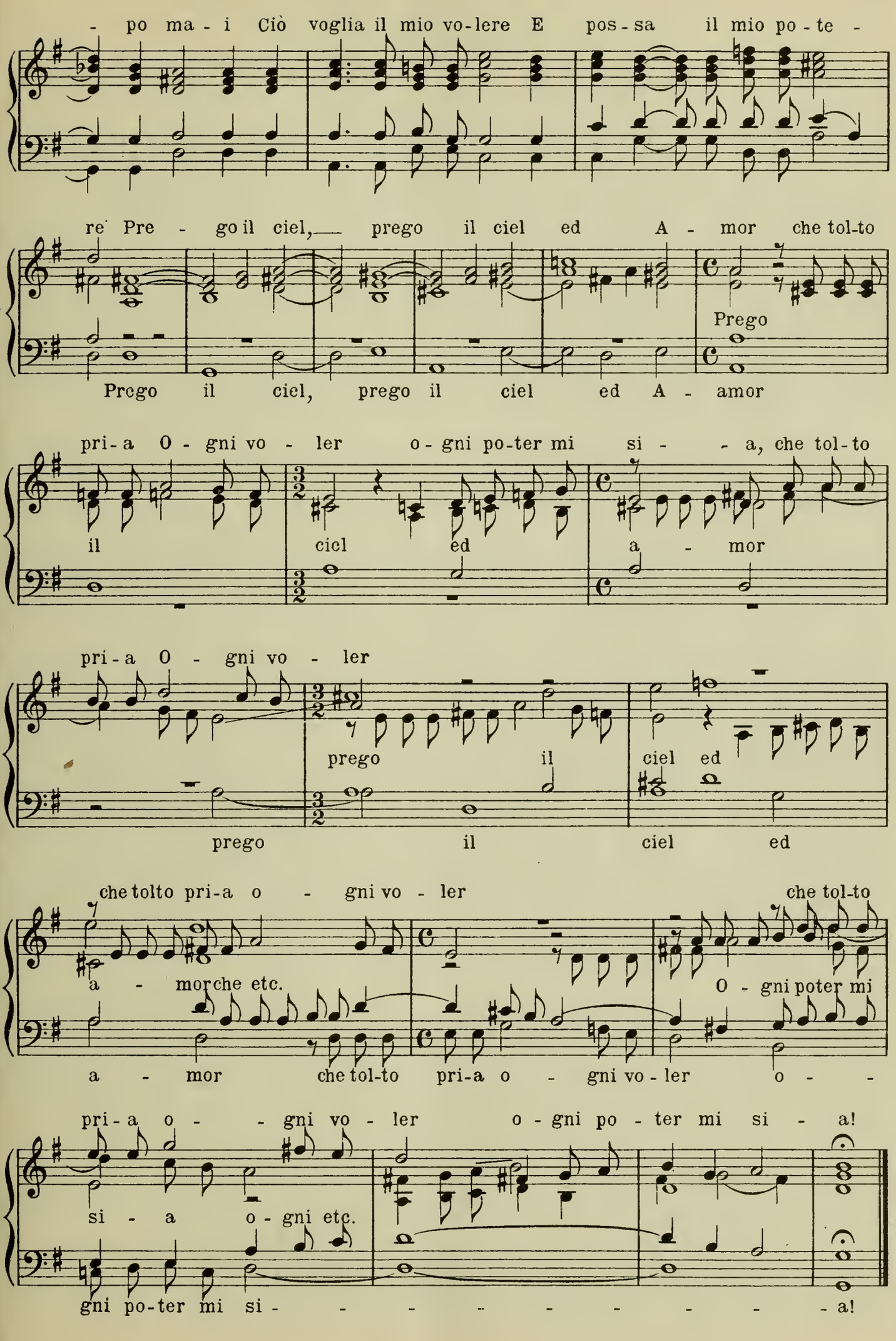


68. Claudio Monteverdi (1567-1643)

3. fünfst. Madrigal (1605 gedruckt)

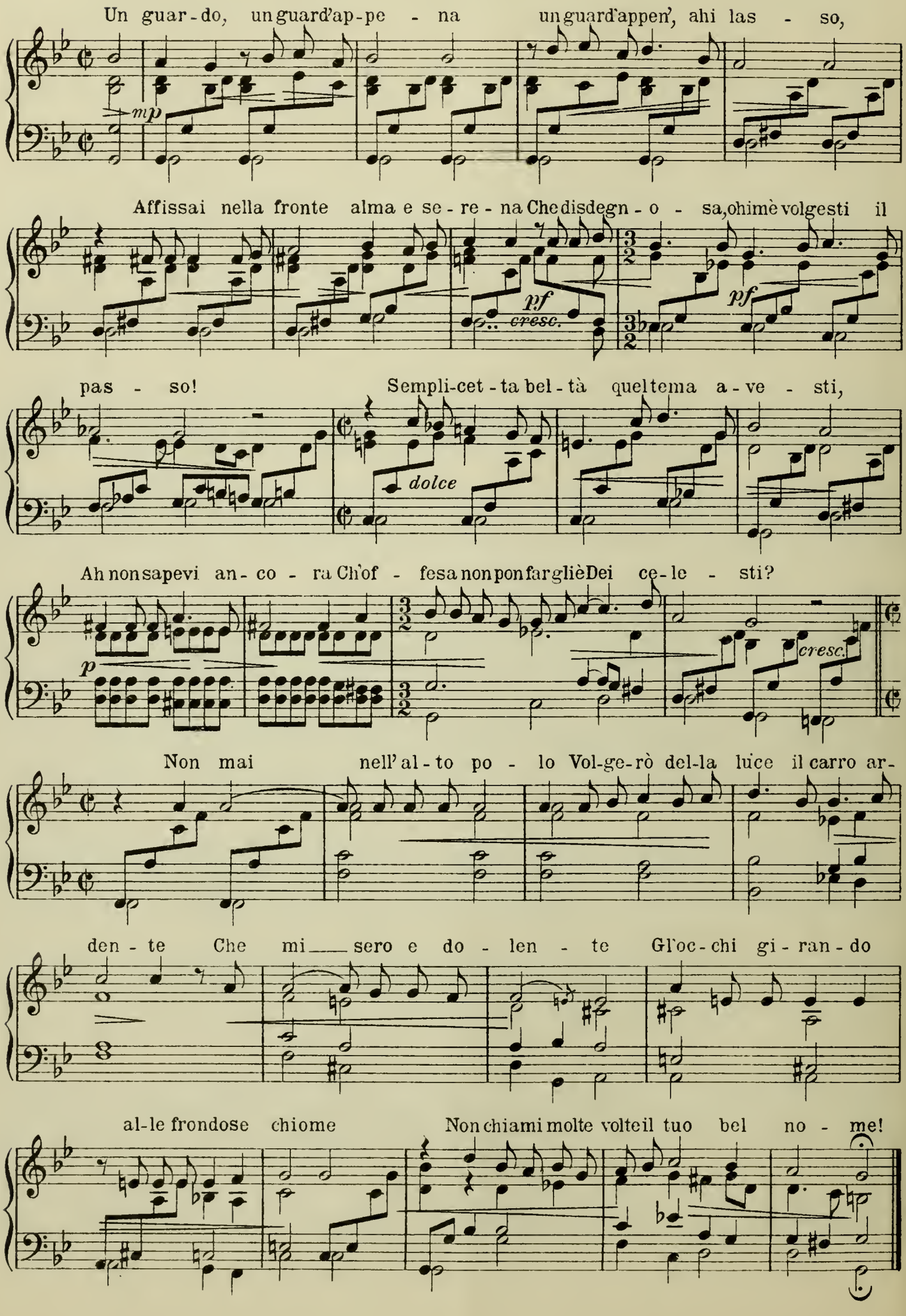



- gi si mo - ia, si mo - ia, si mo - ia, og - - gi si mo - ia per me pur o-gni
gio - ia. Vi - - ver io for-tu - na - to Per al - tra don - na, vi -
- ver io for - tu - na-to Per altra donna mai per al-tro a - mo - re
Ne po-
Vi - ver io for-tu-
tendo il vo - re - i, Ne vo - len-do, ne vo - len - - - do po-
na-to Per al-tra don-na, vi - - ver io for-tu - na-to per al-tra donna
tre - i, ne vo-len-do po - tre - i ne vo-len-do
mai per altro a - mo - re Ne potendo io vo - re - i
Ne potendo io vo - re - i, Ne vo-
ne vo - len - - do po - tre - i E s'es-ser può ch'in al - cun tem-
len-do, ne vo - len - do po - tre - i


- po ma - i Ciò voglia il mio vo-lere E pos - sa il mio po - te -
re Pre - go il ciel, prego il ciel ed A - mor che tol-to
Prego il ciel, prego il ciel ed A - amor
Prego
pri-a O - gni vo - ler o - gni po-ter mi si - - a, che tol-to
il ciel ed a - mor
pri-a O - gni vo - ler
prego il ciel ed
prego il
ciel ed
che tolto pri-a o - gni vo - ler
a - mor che etc.
che tol-to
O - gni poter mi
a - mor che tol-to pri-a o - gni vo - ler o - -
pri-a o - - gni vo - ler o - gni po - ter mi si - a!
si - a o - gni etc.
gni po-ter mi si - - - - - - - - - a!

69. Marco da Gagliano (1575-1642)

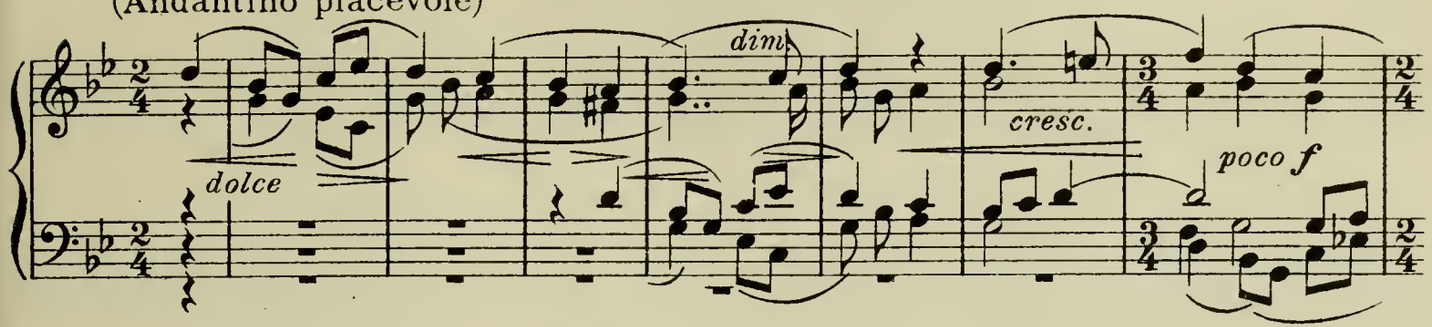
Gesang des Apollo aus „Dafne“ (1608)



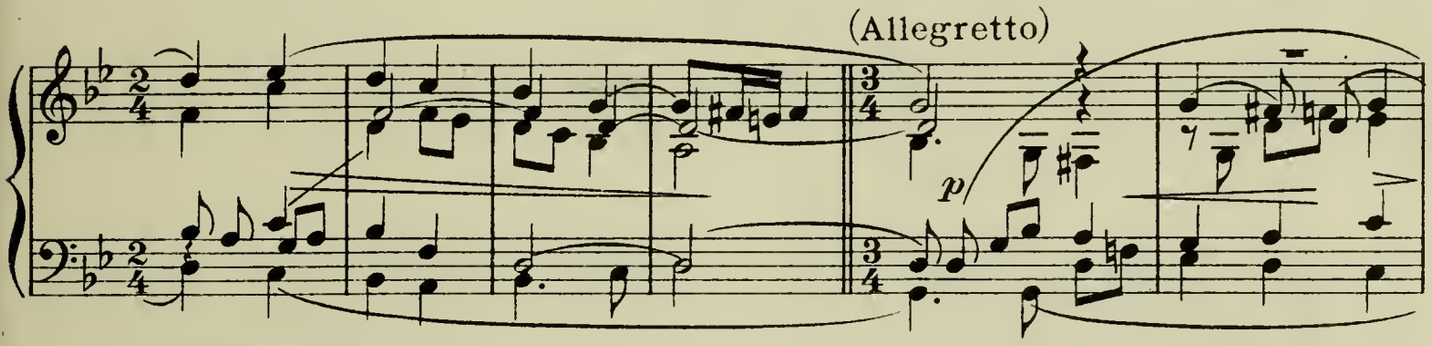
70. Costanzo Antegnati (1557-1619)

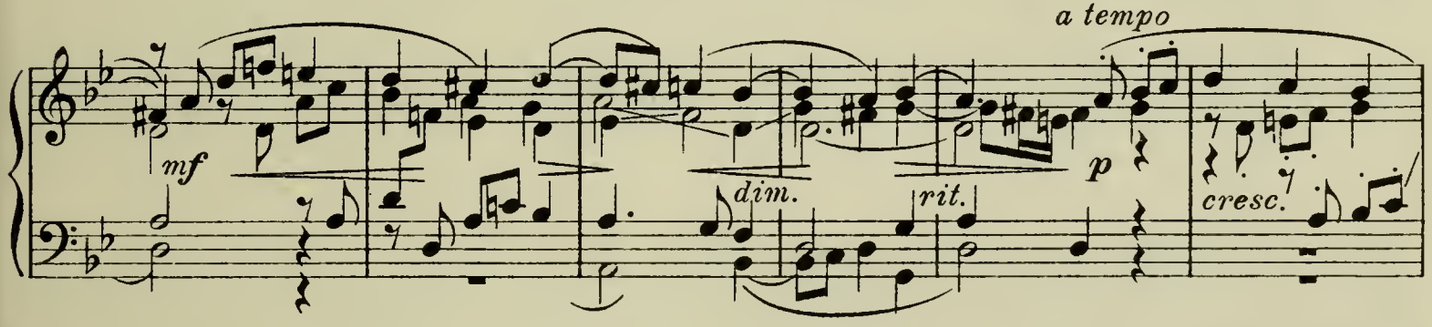
Canzon da sonar (a 5) La Moranda (1608)

(Andantino piacevole)

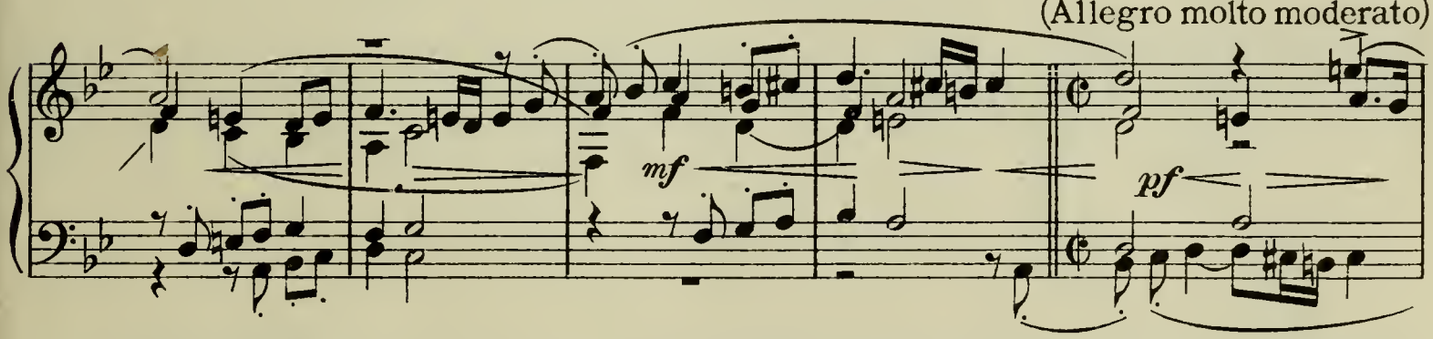


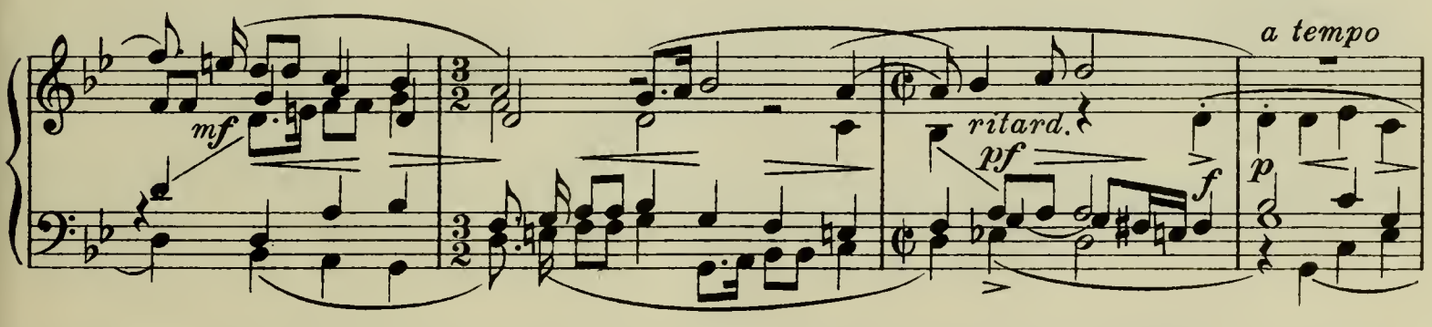
(Allegretto)

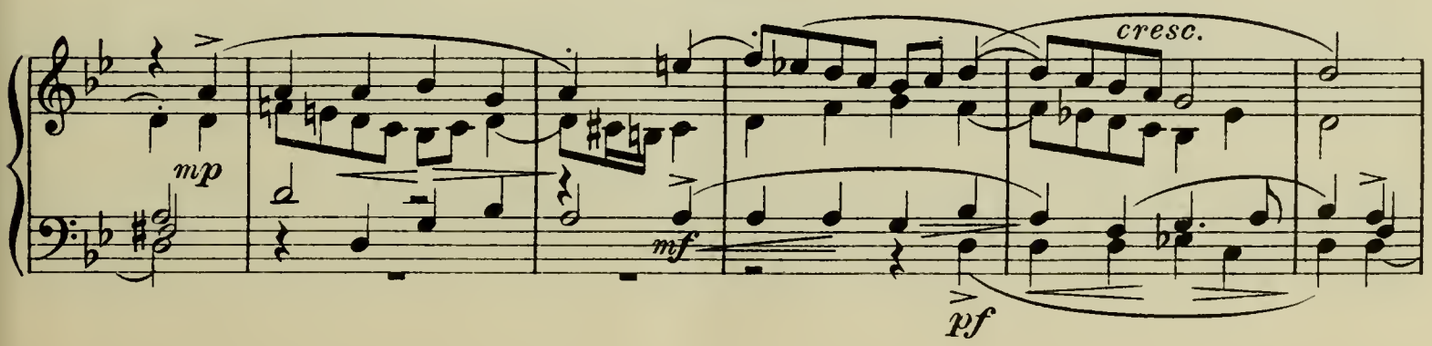


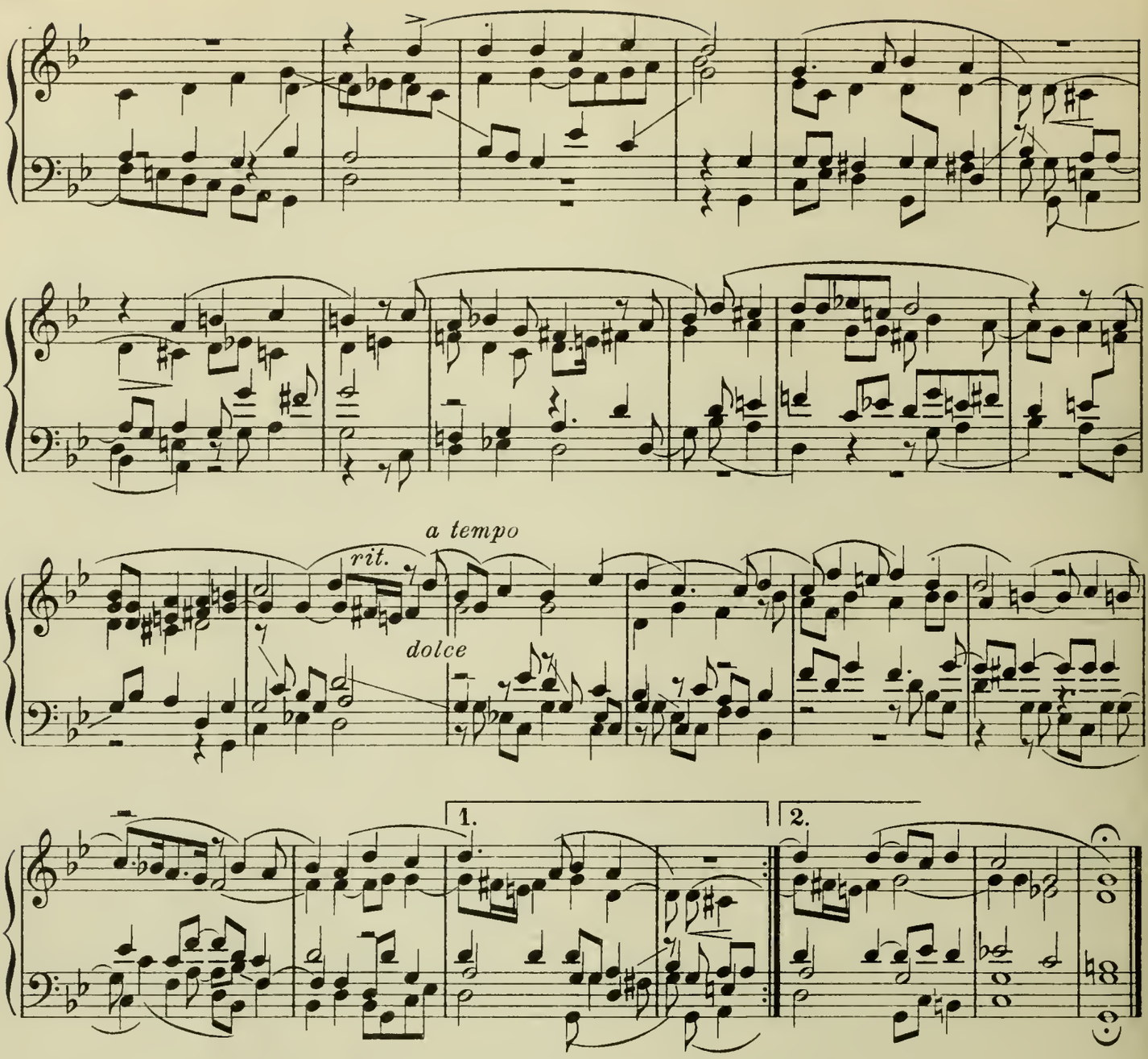


(Allegro molto moderato)





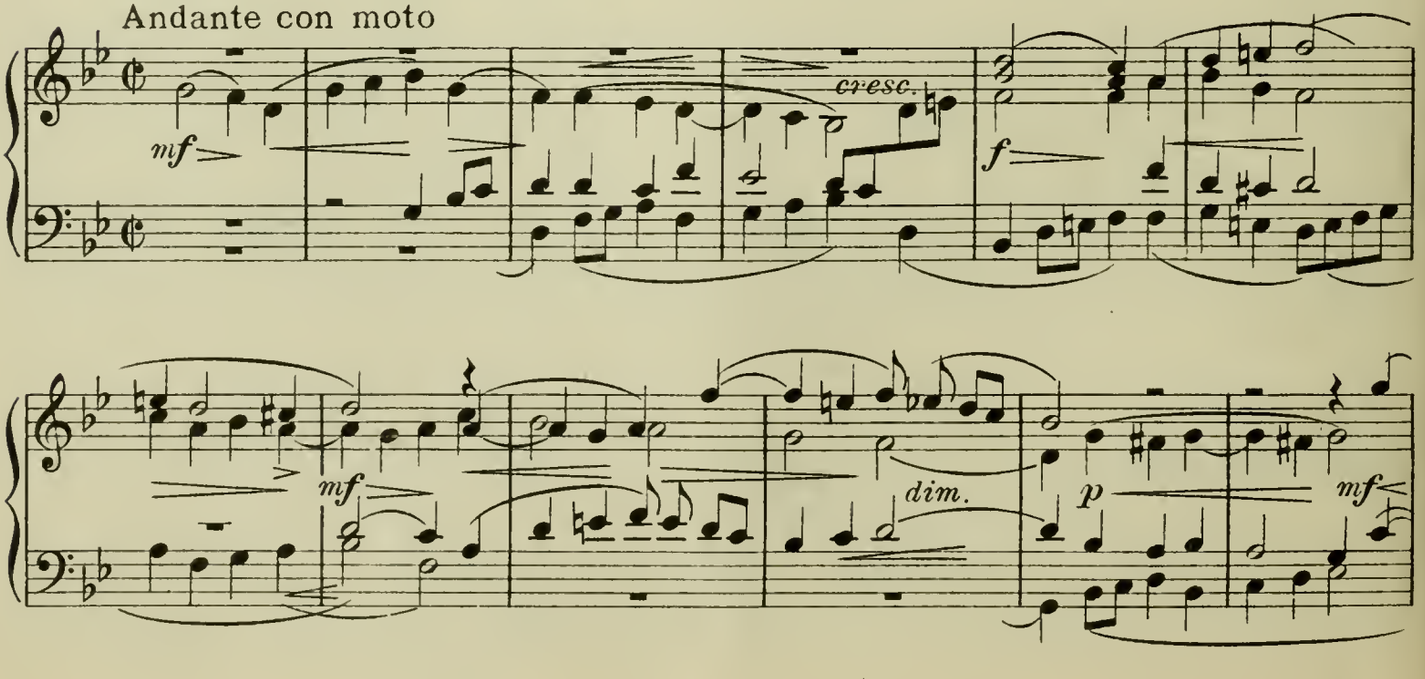


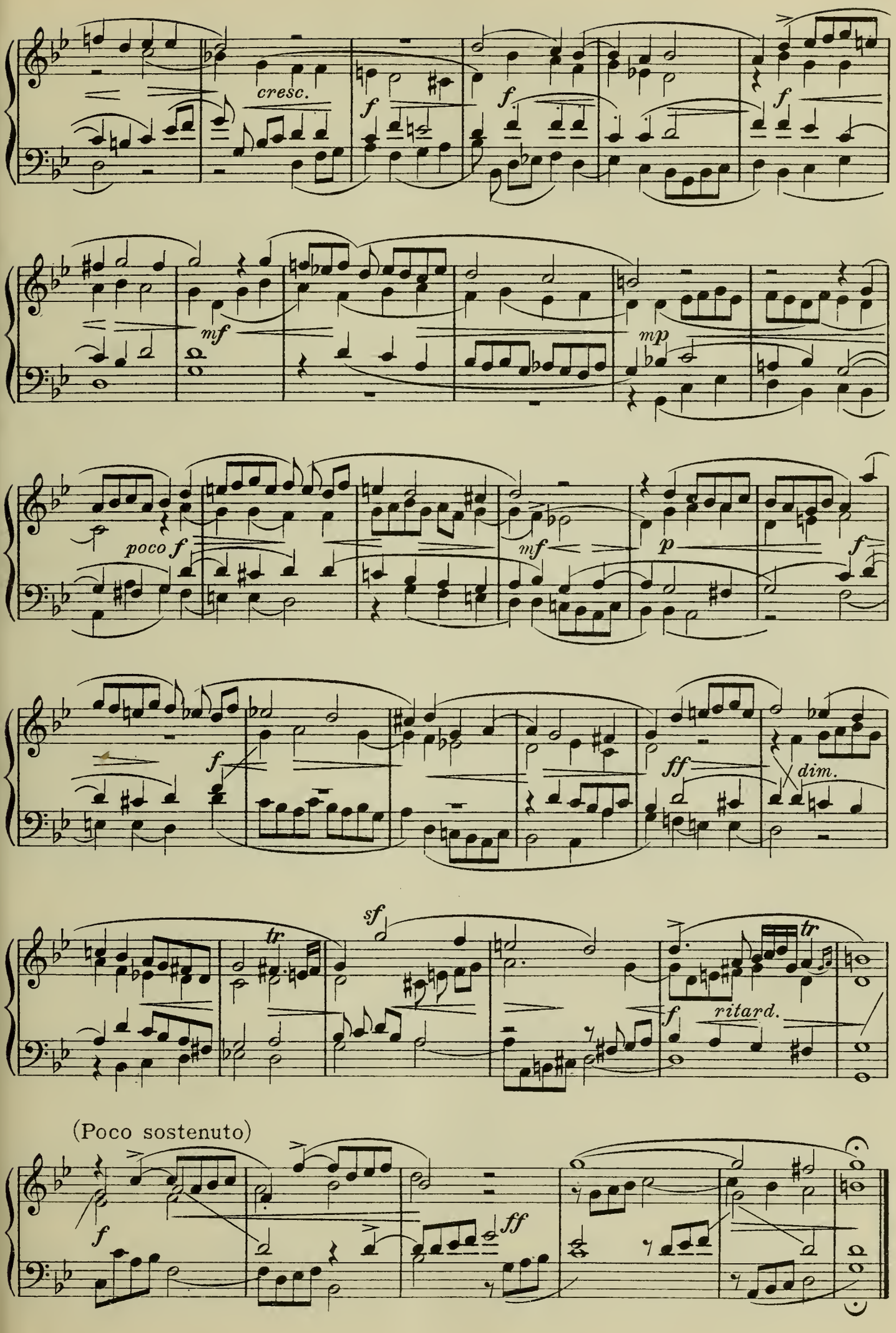


71. Girolamo Frescobaldi (1583-1643)

Canzon da sonar a **4** (1608)

Andante con moto

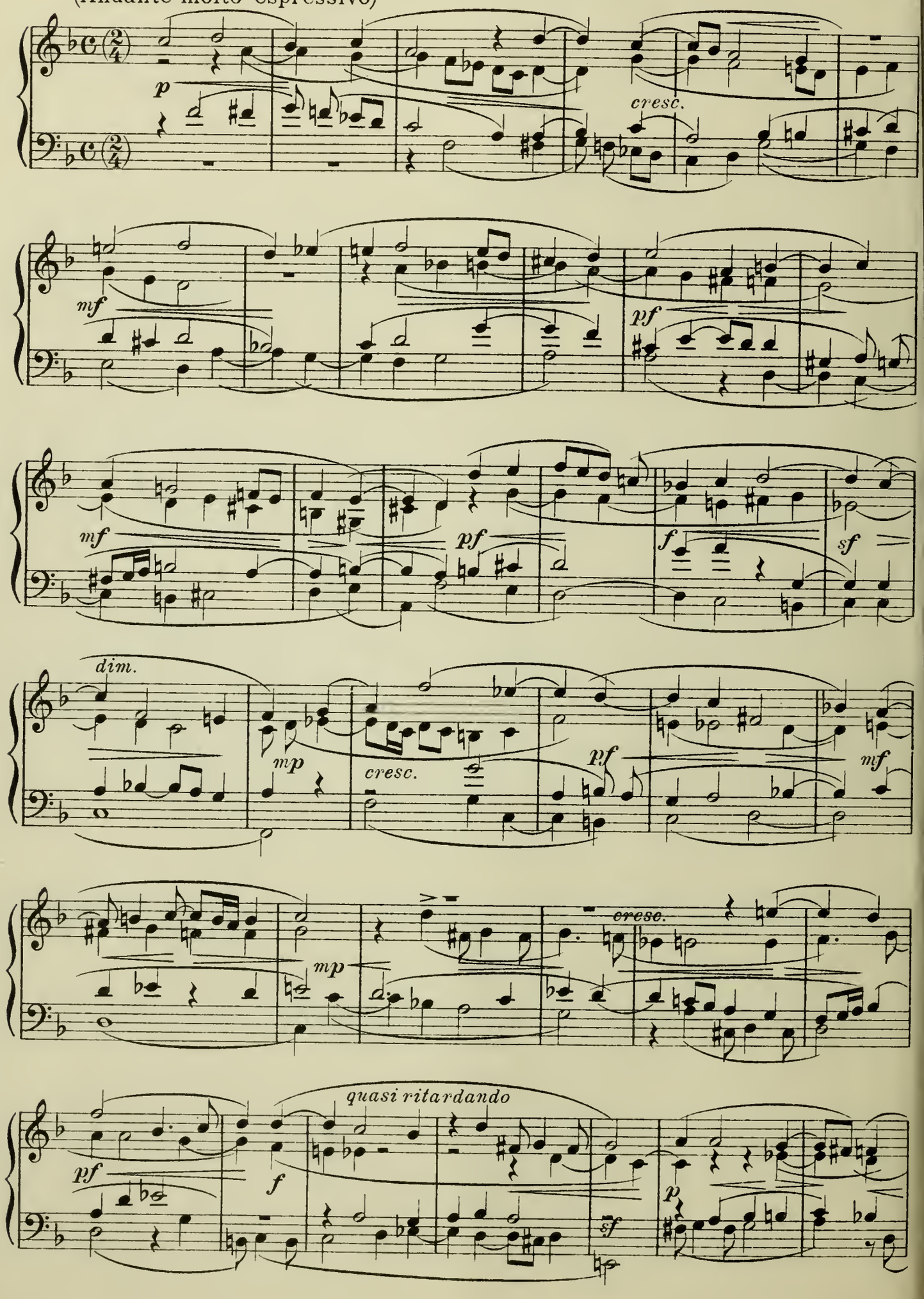


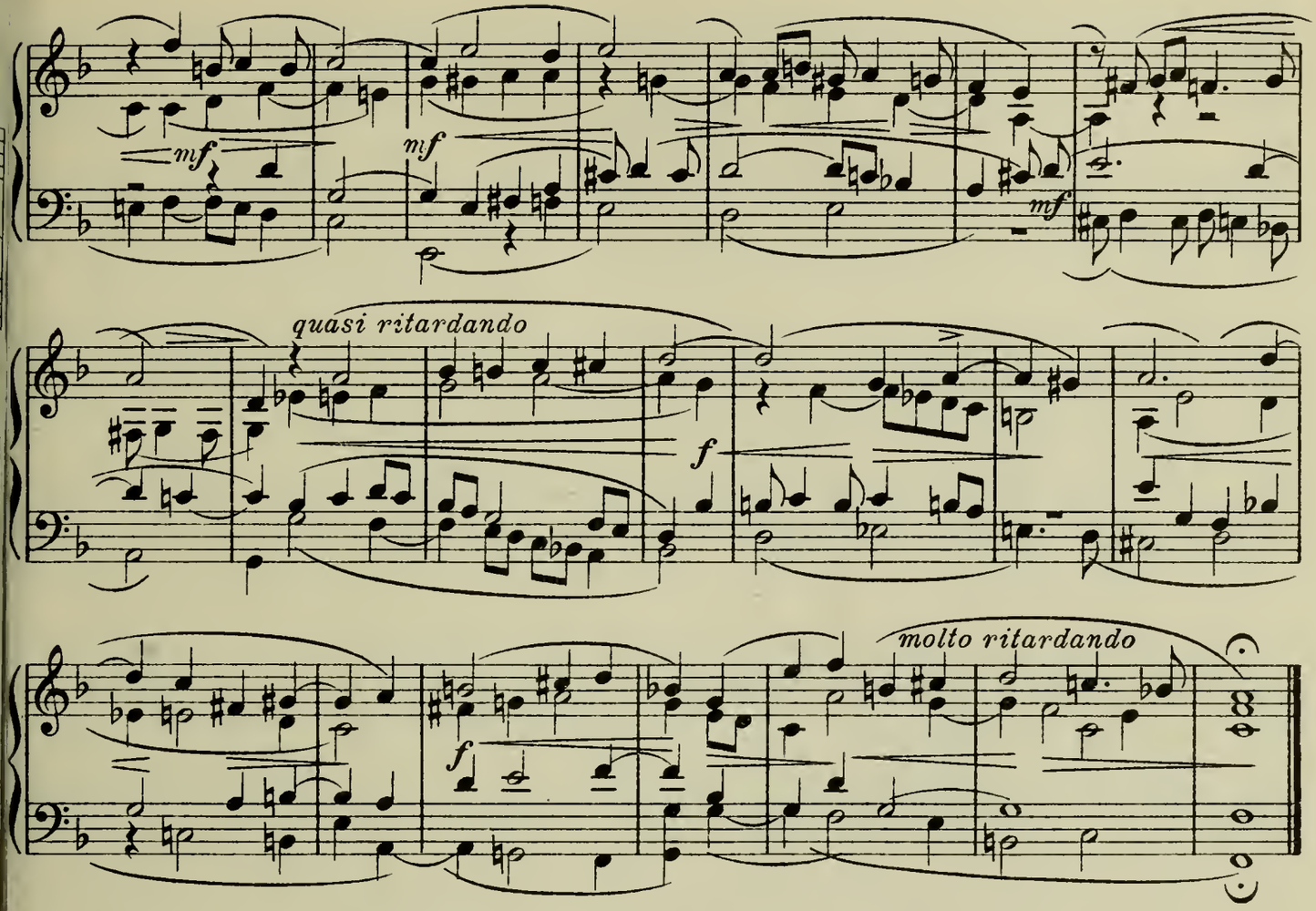

cresc.
f
f
f
mf
mp
poco f
mf
p
f
f
ff
dim.
sf
tr
tr
f
ritard.
(Poco sostenuto)
f
ff

72. Girolamo Frescobaldi (1583-1643)

Toccata di durezze (1637)

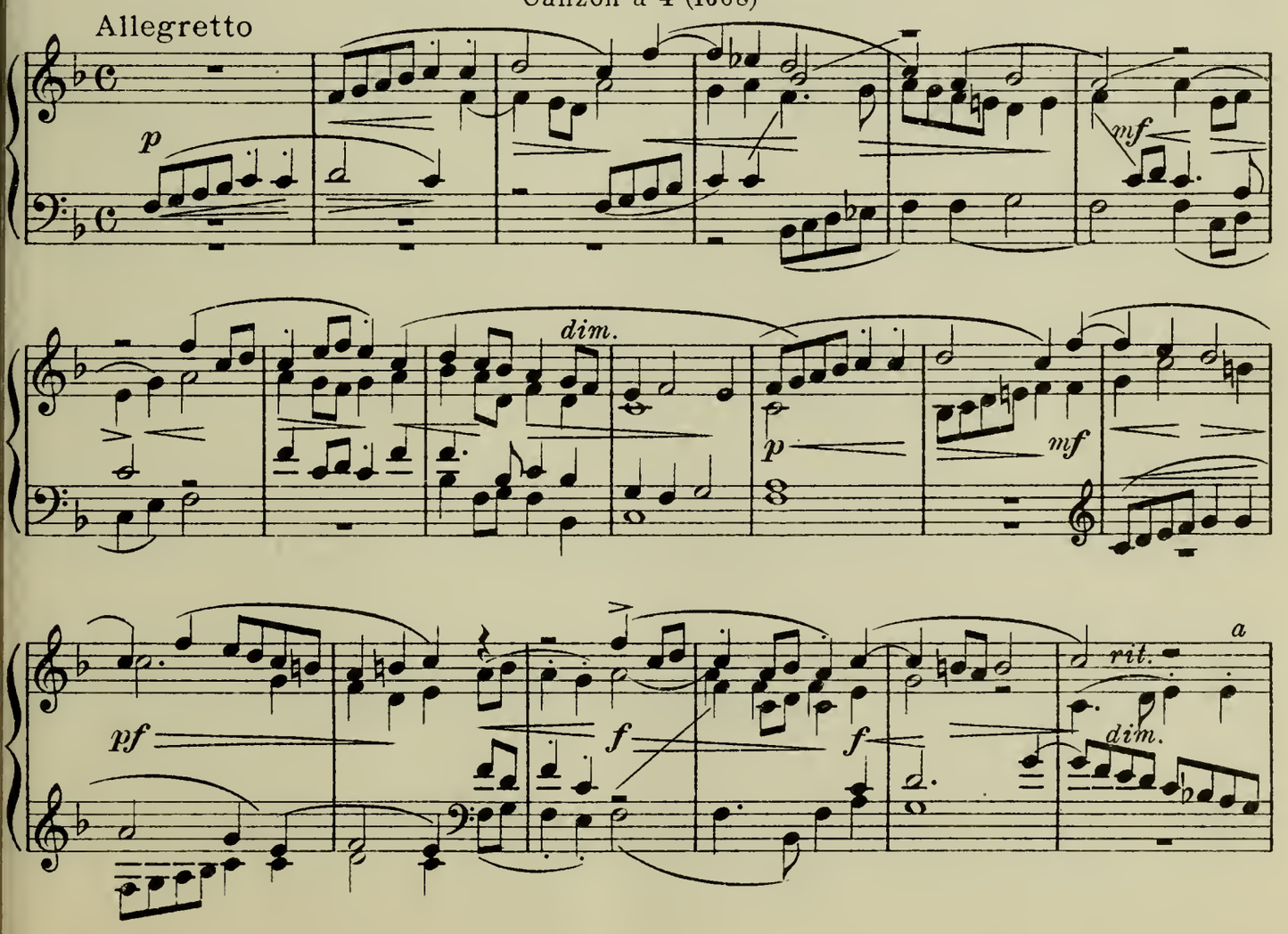
(Andante molto espressivo)

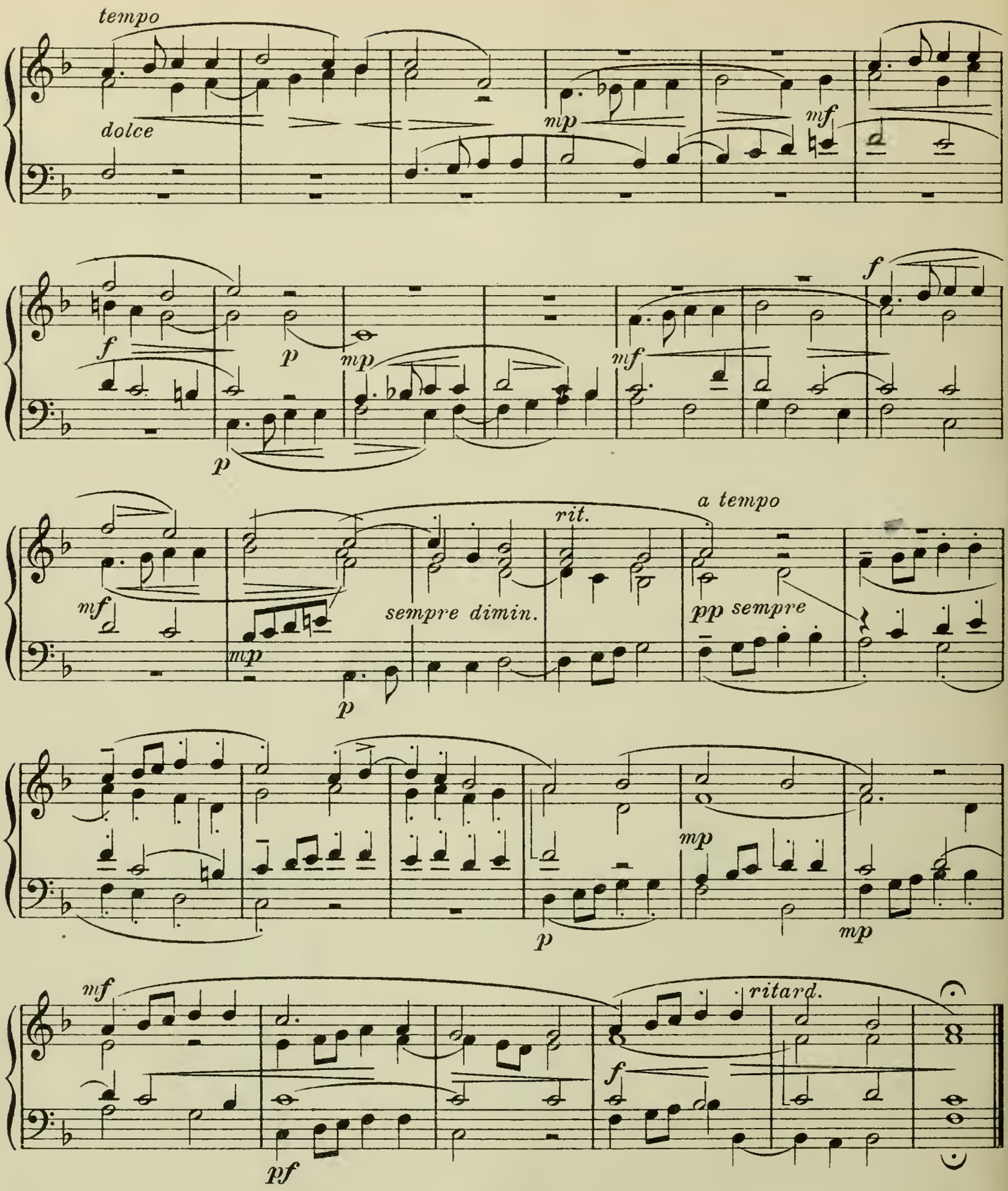




73. Luzzasco Luzzaschi

Canzon a 4 (1608)

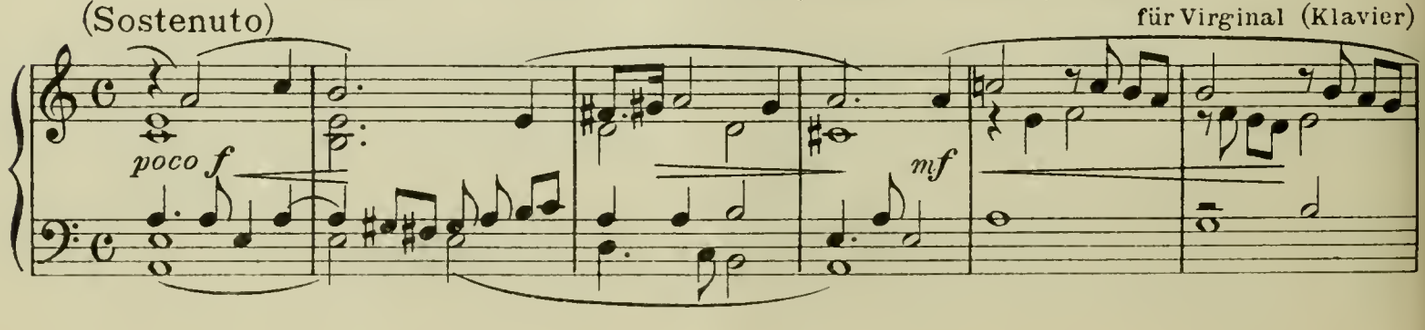


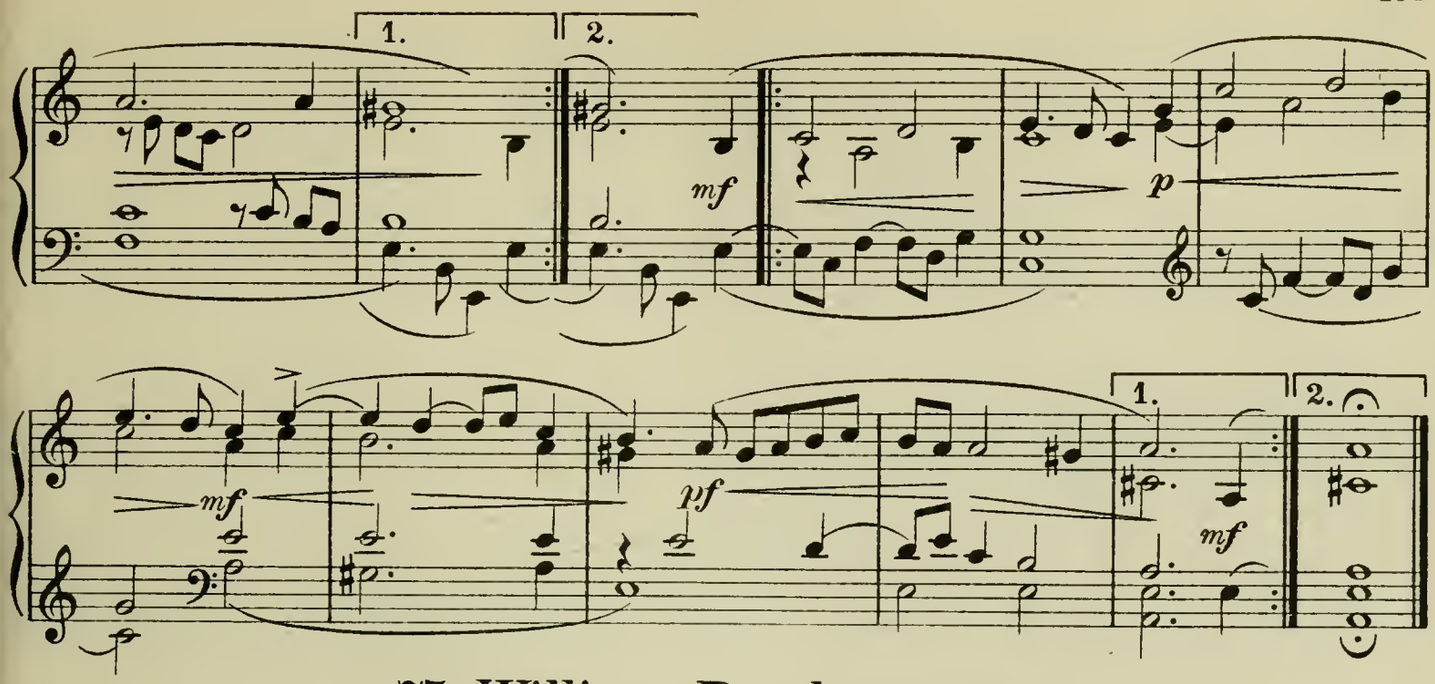


74. William Byrd (1553 - 1623)

Pavana The Earls of Salesbury (aus Parthenia, 1611)

für Virginal (Klavier)

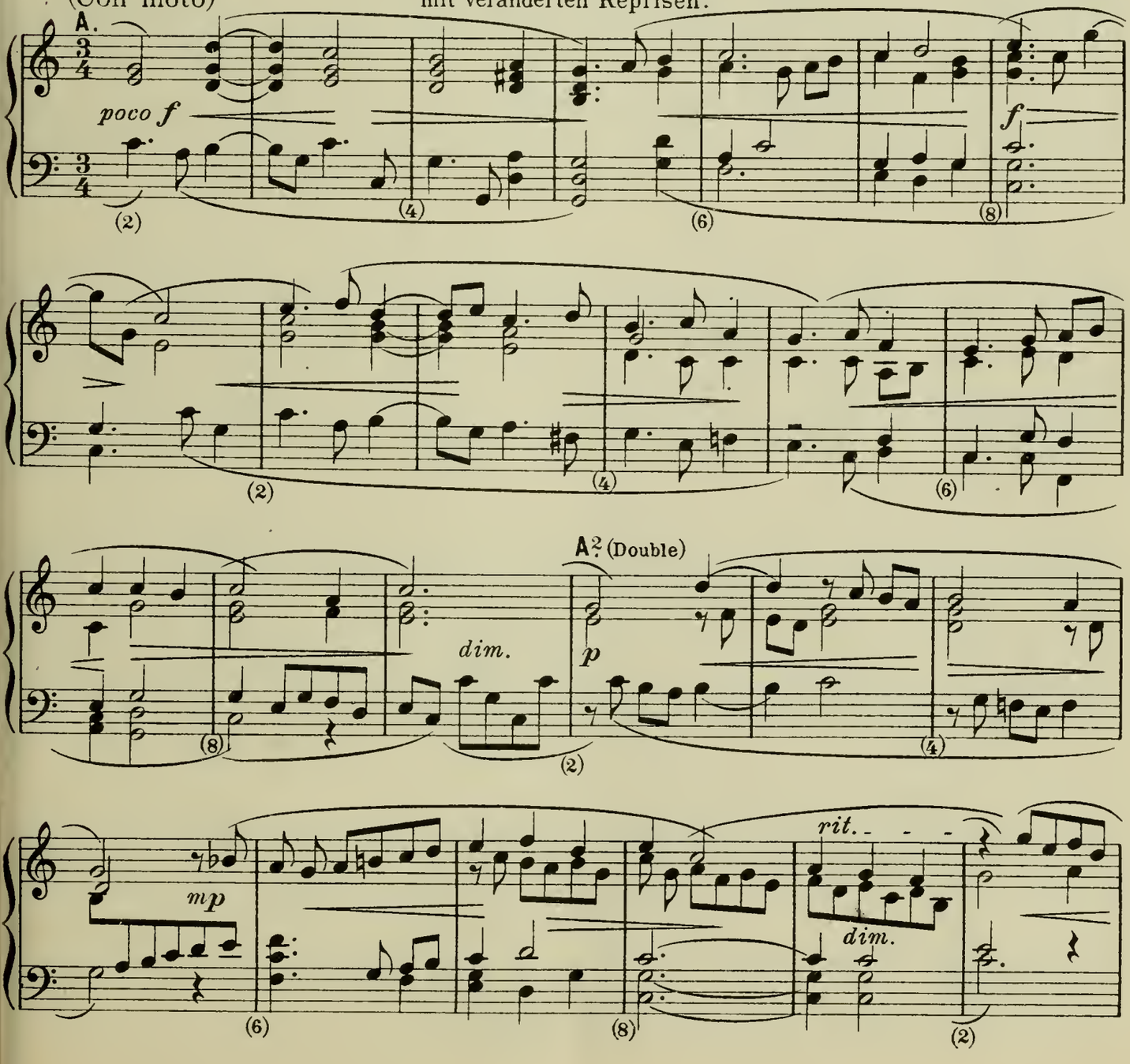


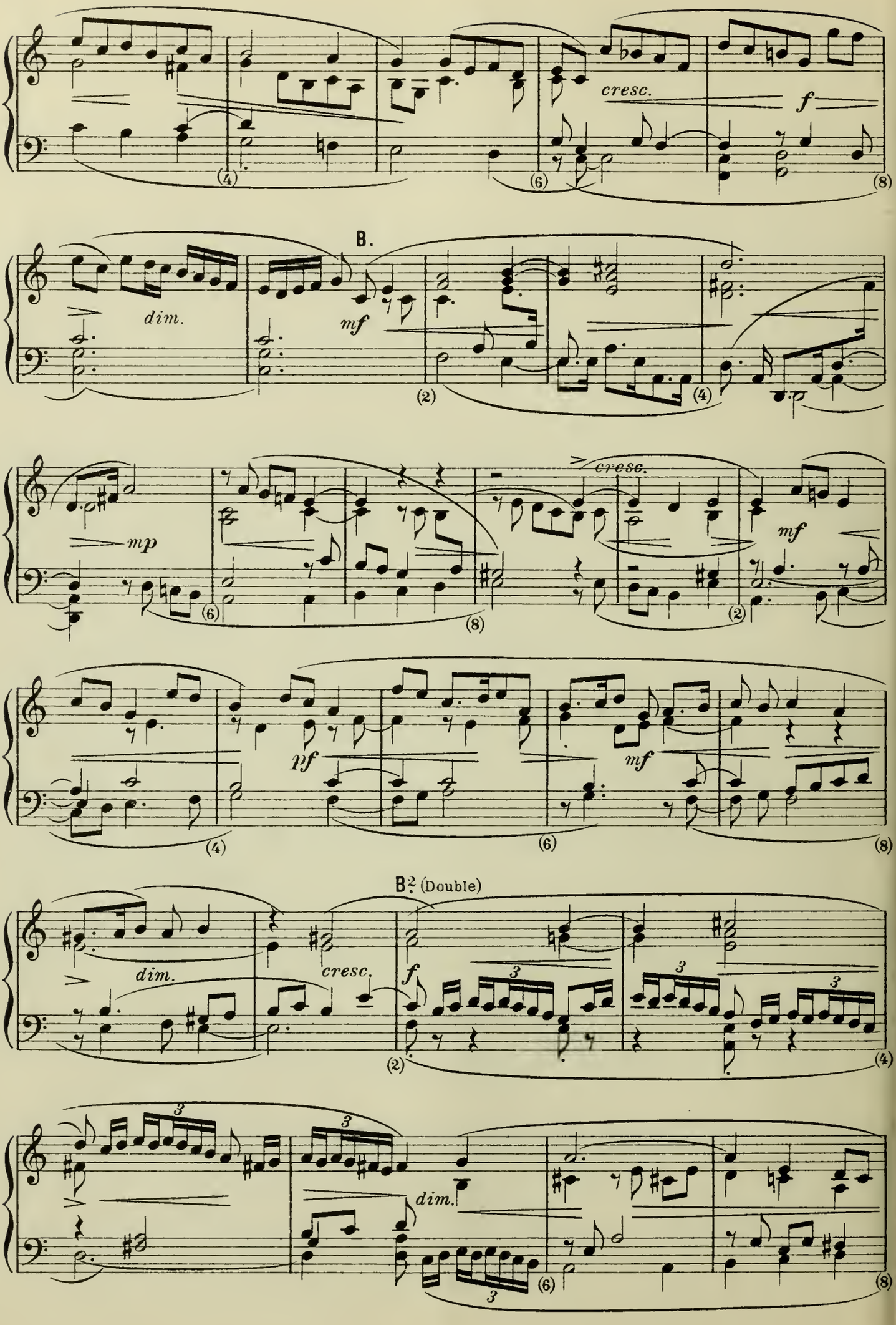


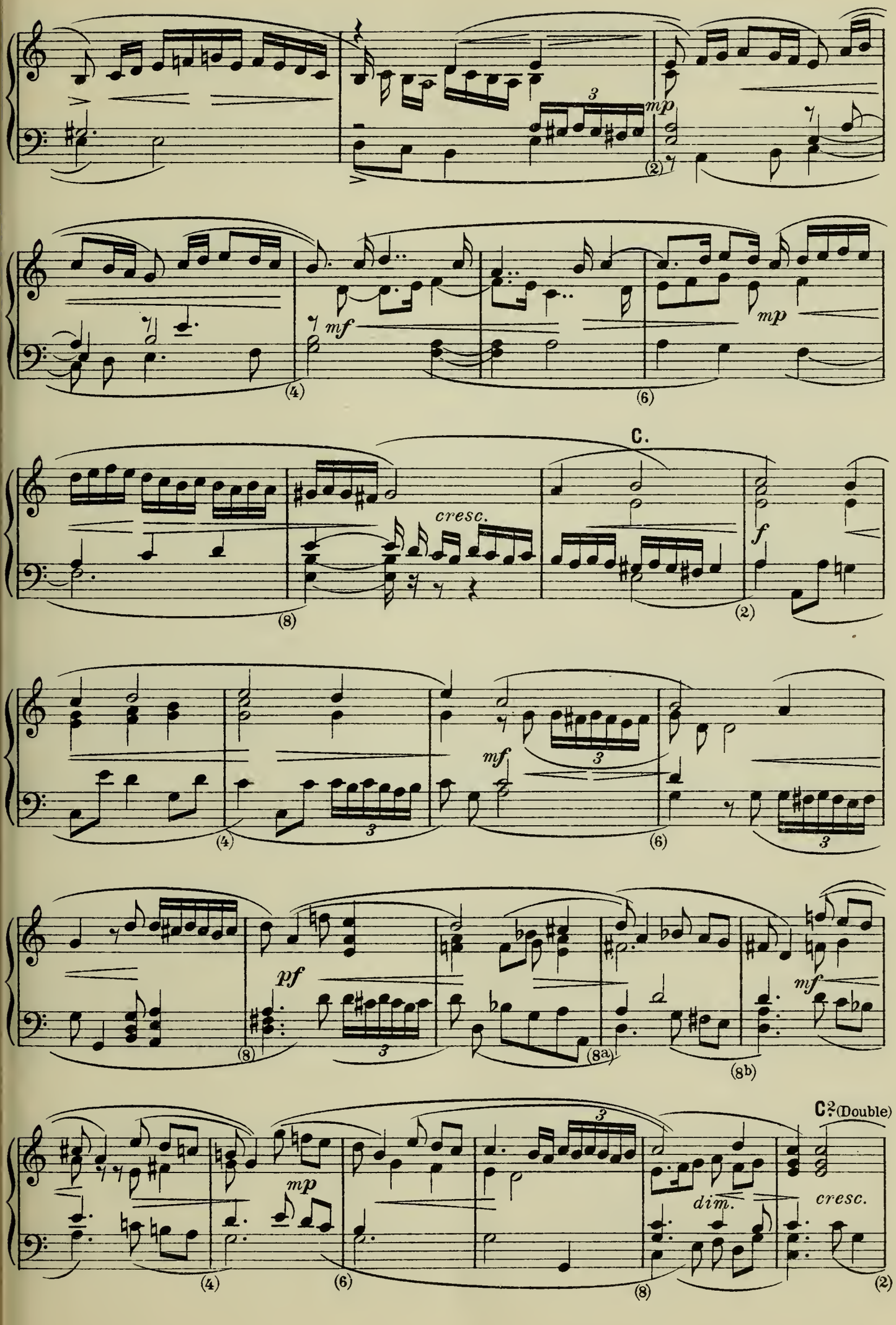
75. William Byrd (1553-1623)

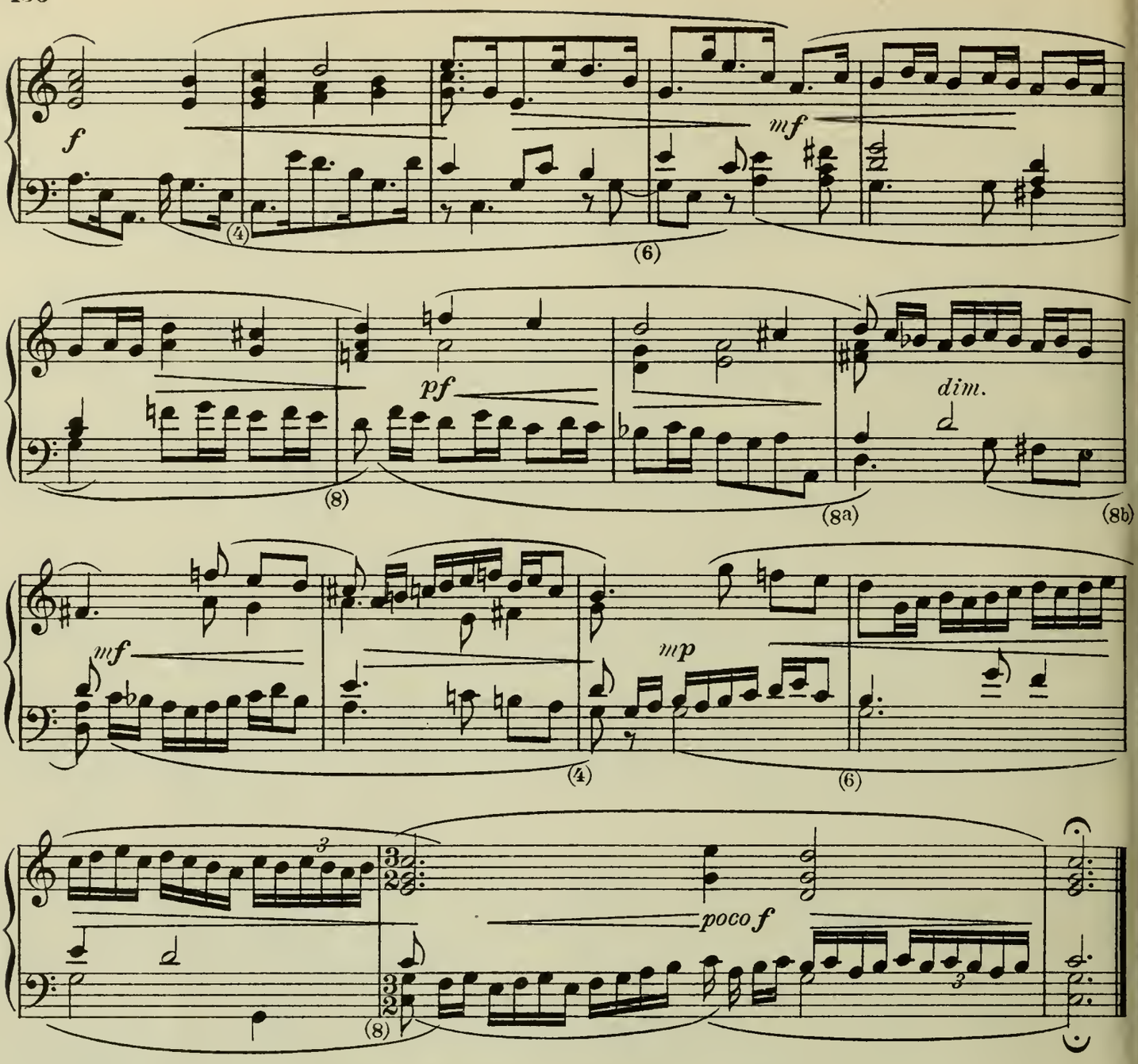
Galliardo Mrs Mary Brownlo (dgl.)
mit veränderten Reprisen.

(Con moto) (für Klavier)



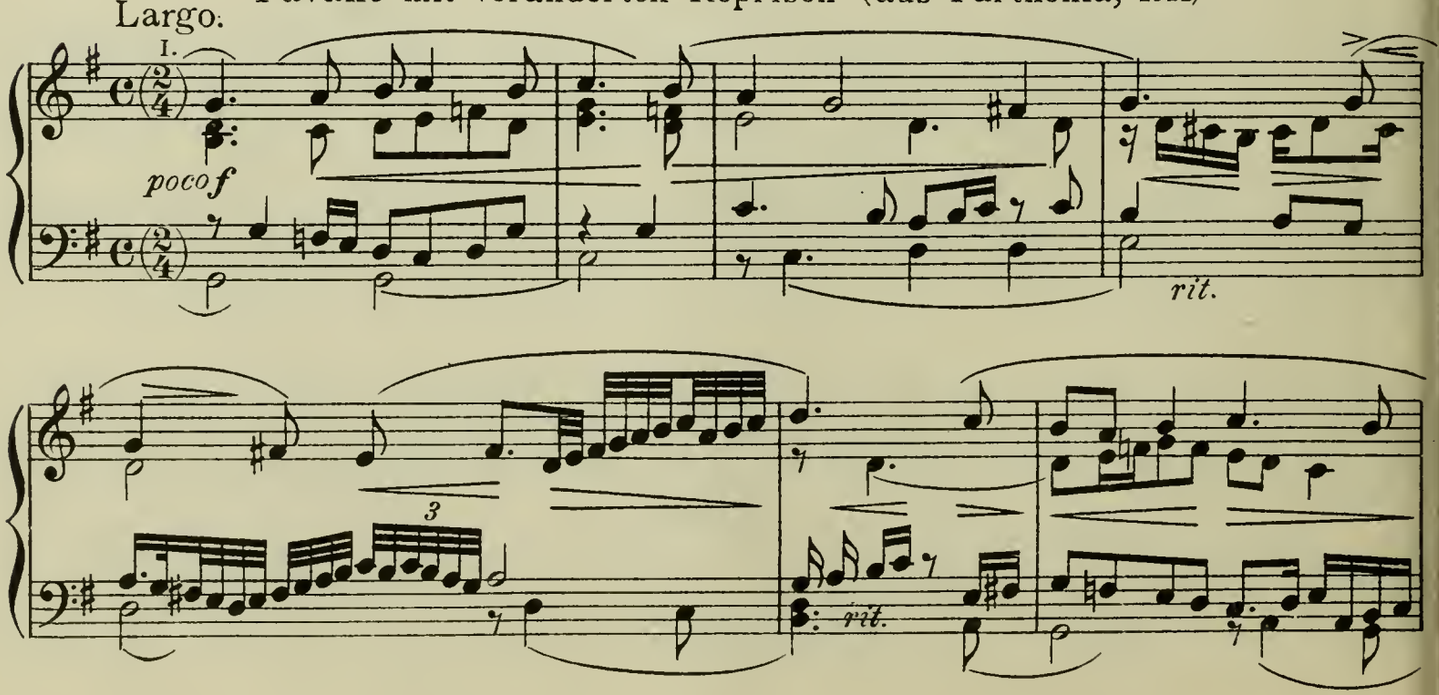

cresc.
f
B.
dim.
mf
mp
cresc.
mf
nf
mf
B♭ (Double)
dim.
cresc.
f
dim.

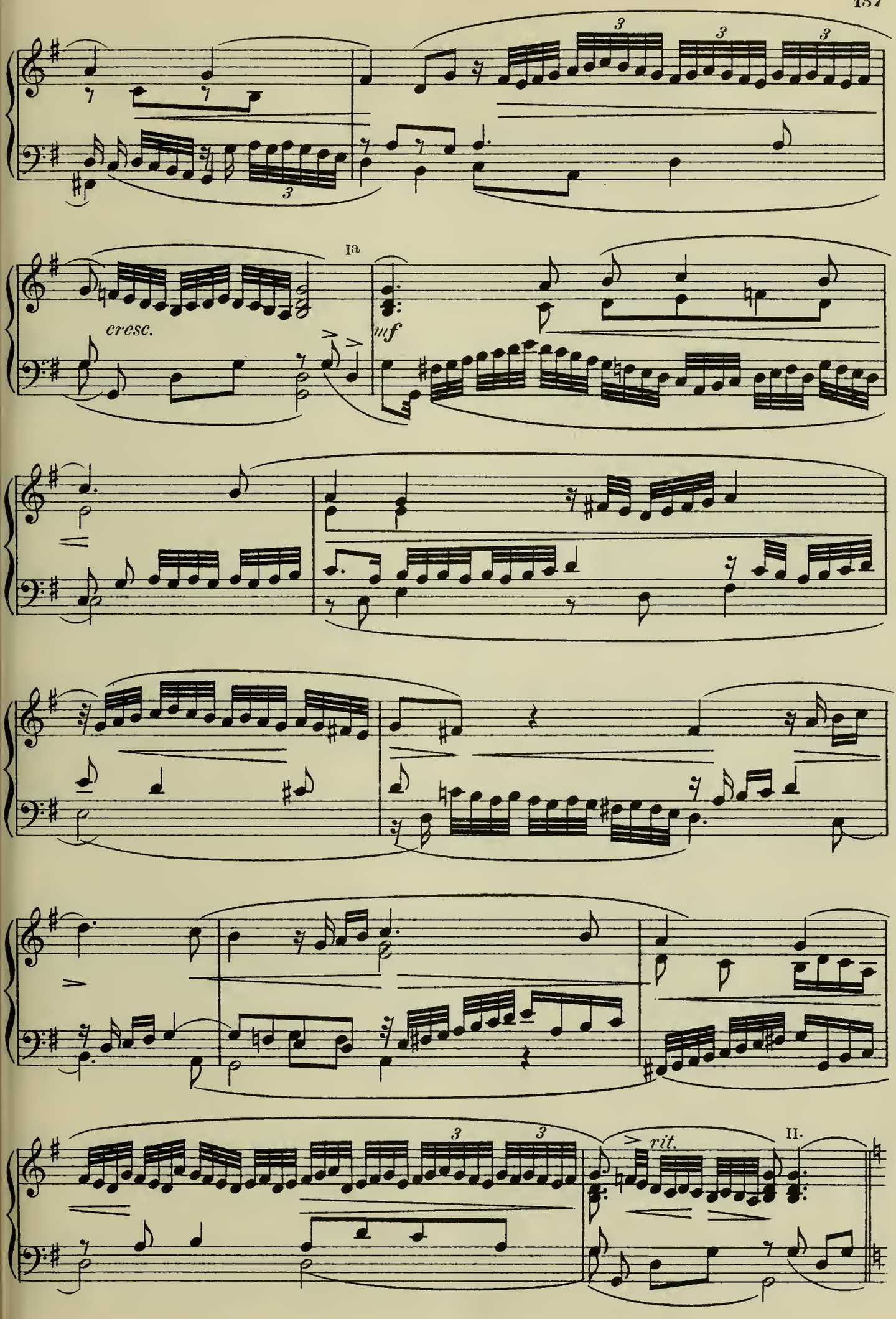

3
mp
(2)
mf
(4)
mp
(6)
C.
cresc.
f
(8)
(2)
mf
3
(4)
3
(6)
3
pf
(8)
3
(8a)
mf
(8b)
C2 (Double)
3
mp
dim.
cresc.
(4)
(6)
(8)
(2)

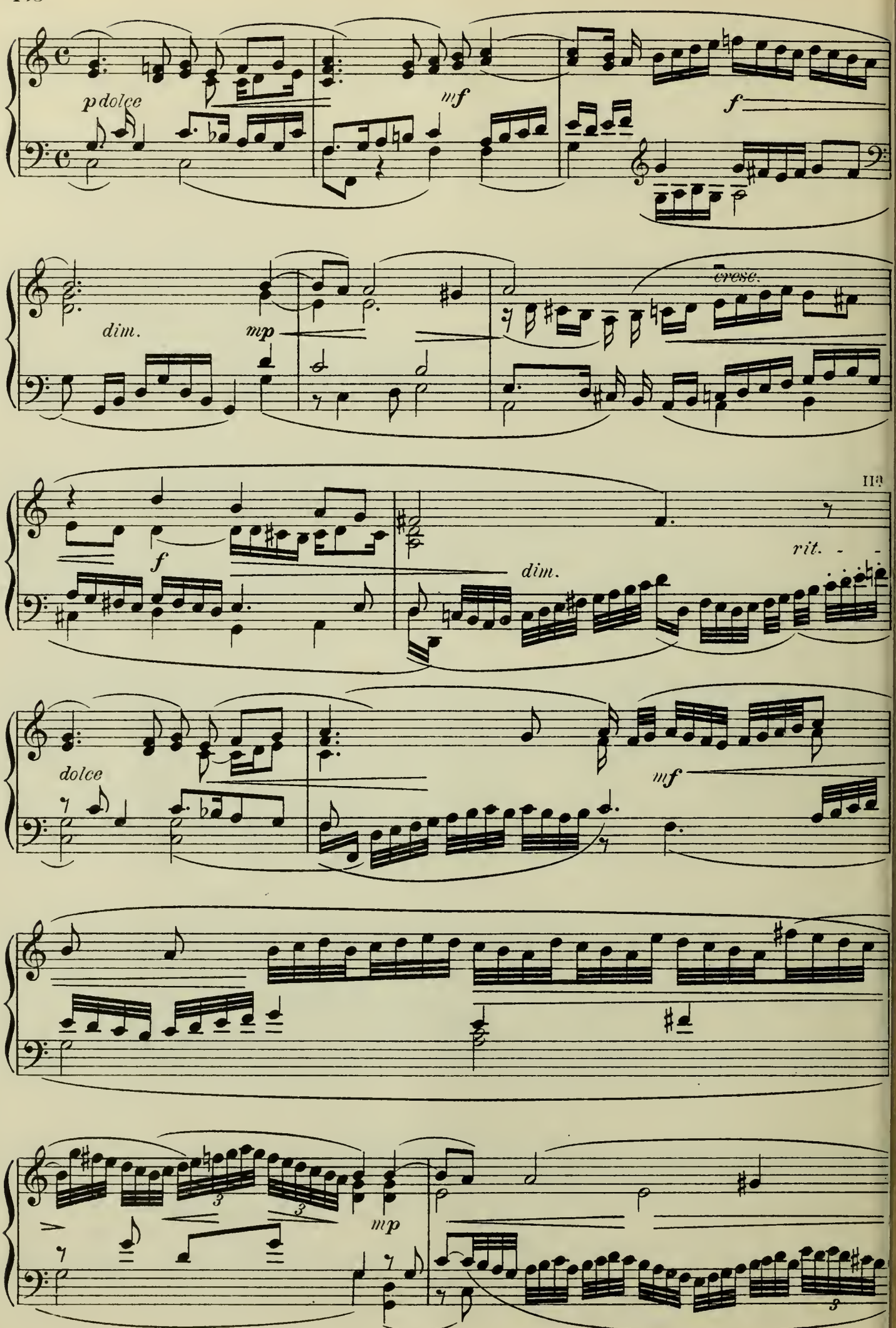


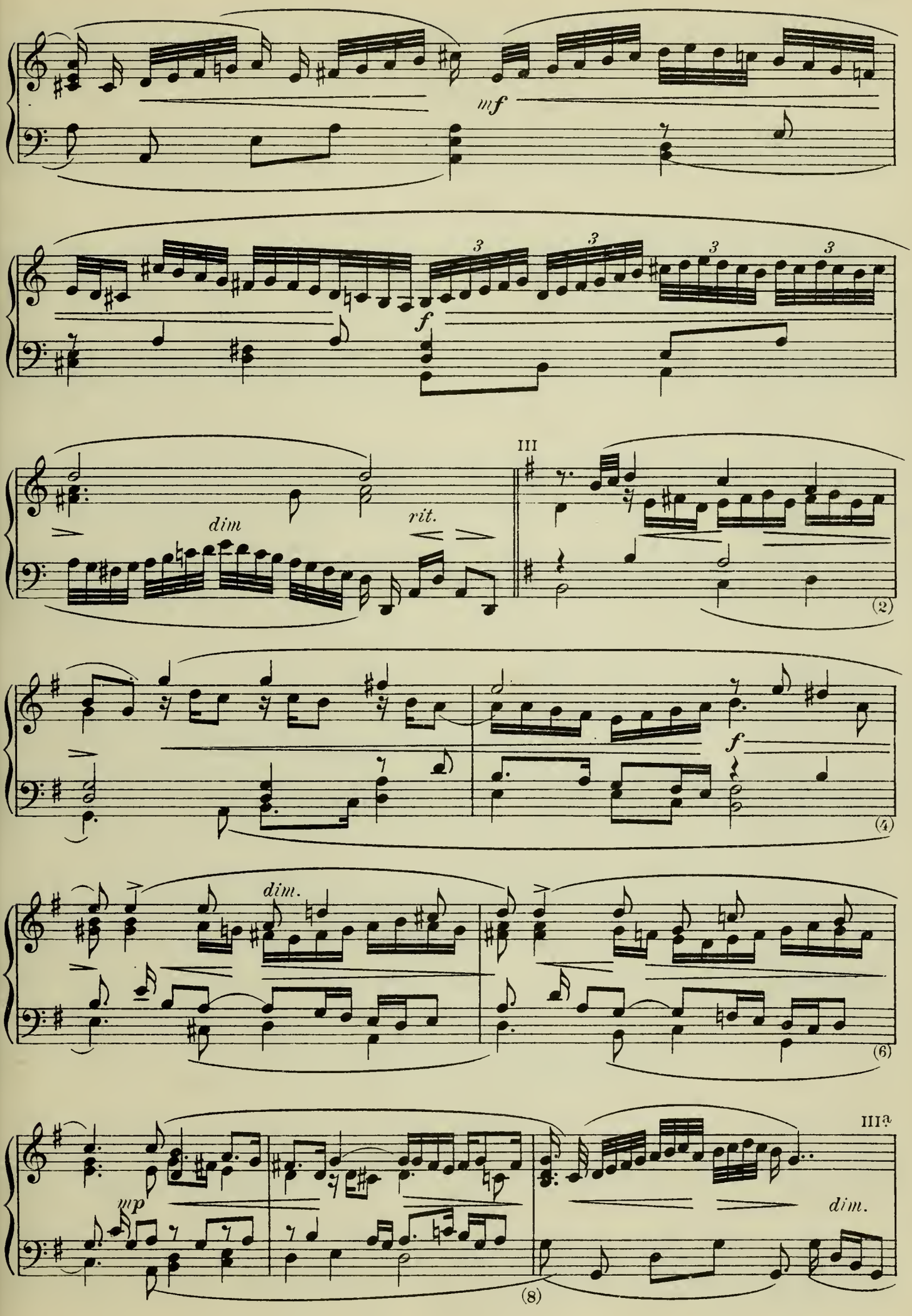
76. John Bull (1563 - 1628)

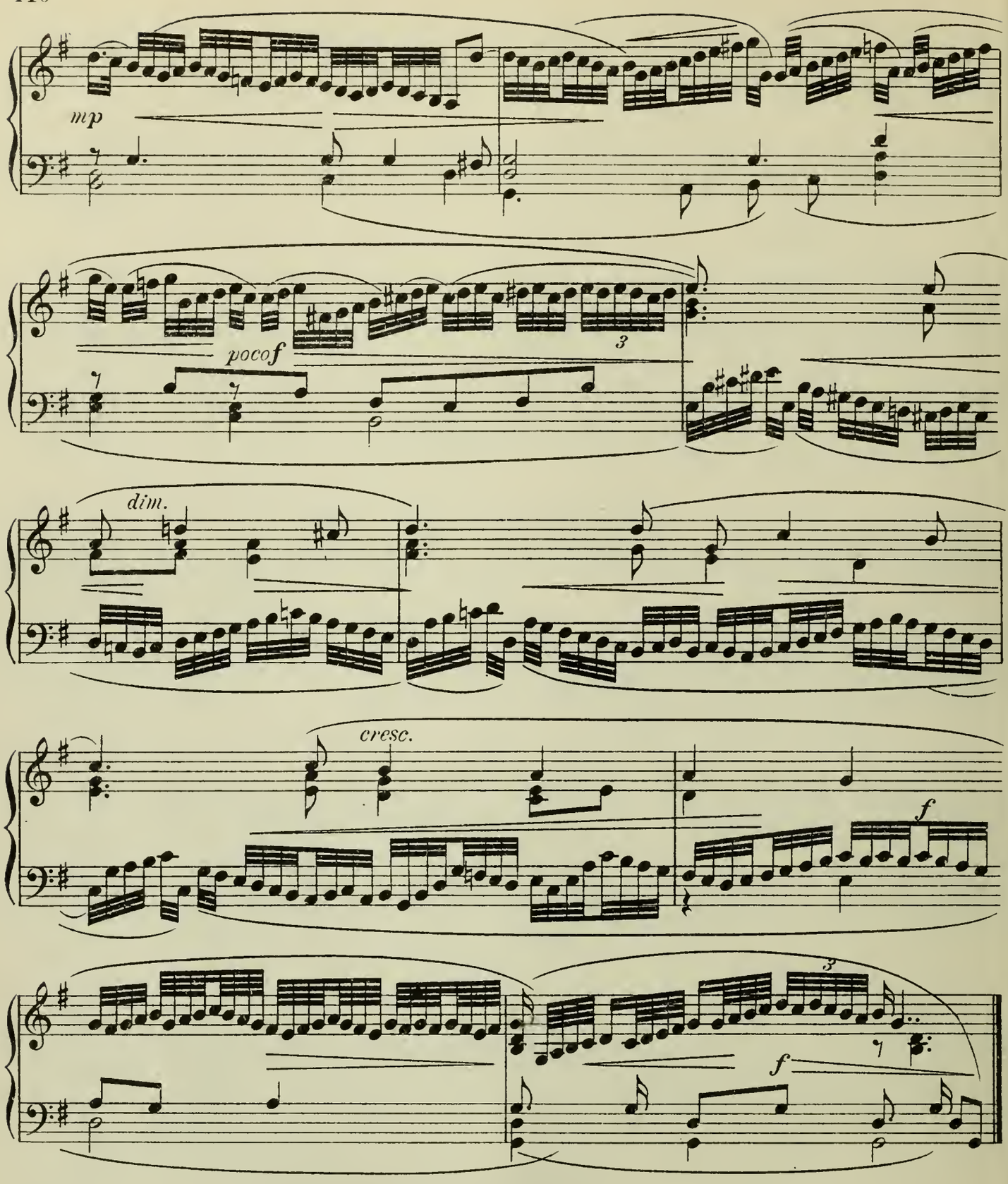
Pavane mit veränderten Reprisen (aus Parthenia, 1611)




3
3
3
3
cresc.
Ia
mf
rit.
II.


pdolce
mf
f
dim.
mp
cresc.
f
dim.
rit.
dolce
mf
mp

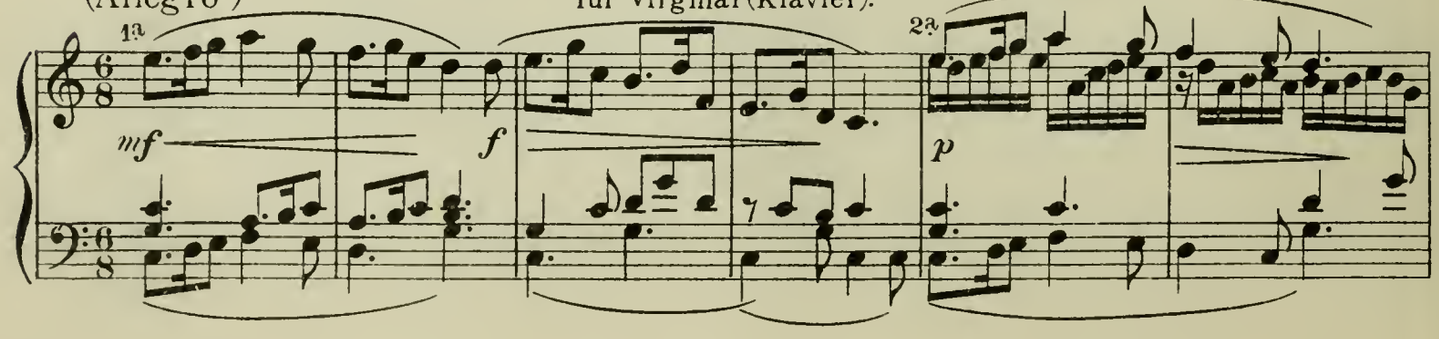

mf
3
3
3
3
f
III
dim
rit.
(2)
f
(4)
dim.
(6)
III a
mp
dim.
(8)

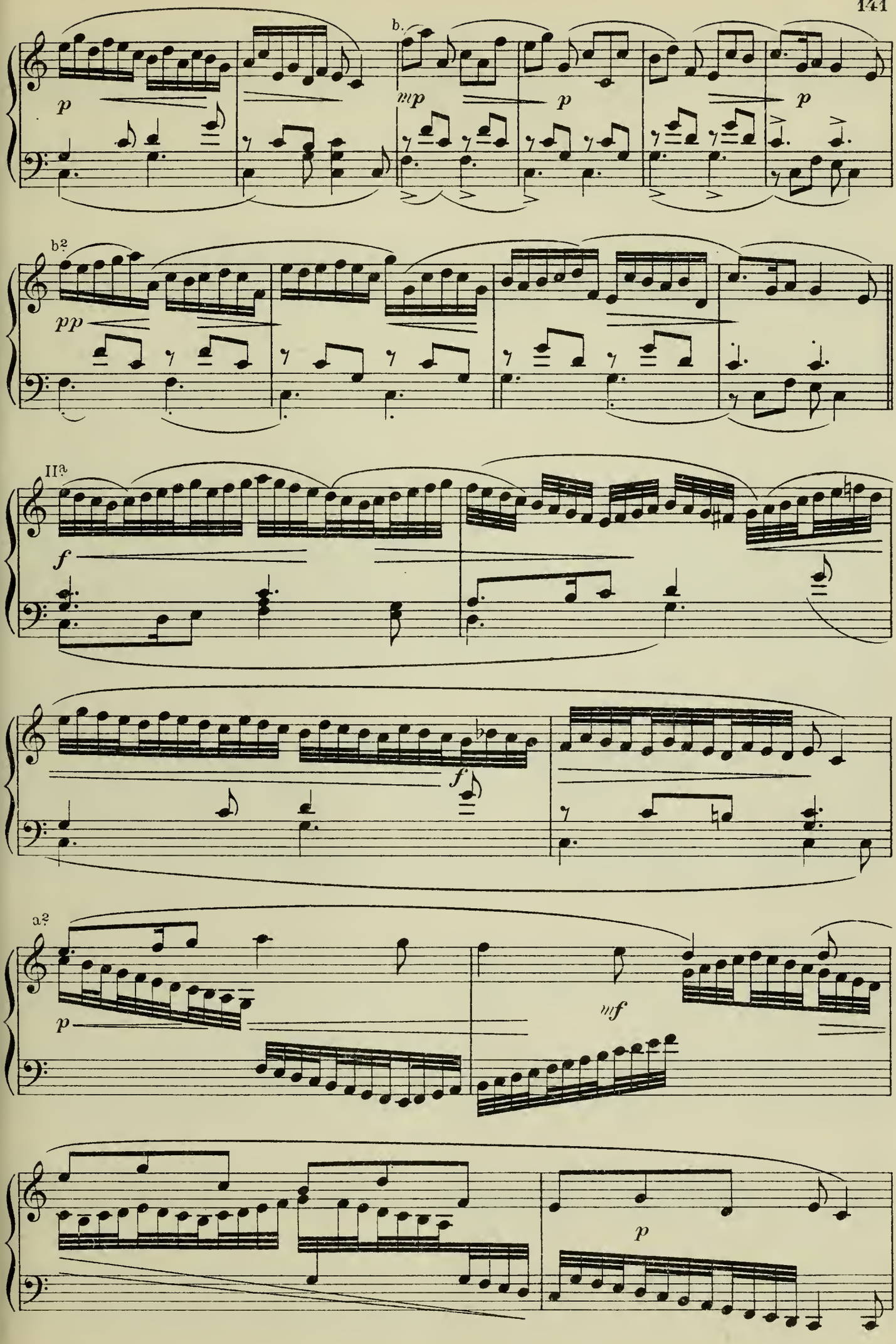


77. Orlando Gibbons (1583-1625)

„The Queens command“ (aus Parthenia, 1611).
für Virginal (Klavier).

(Allegro)




b.
p
mp
p
p
b2
pp
IIa
f
f
a2
p
mf
p

b.

p

b?

poco f

pf

f

78. Jan Pieters Sweelinck (1562-1621)

Toccata

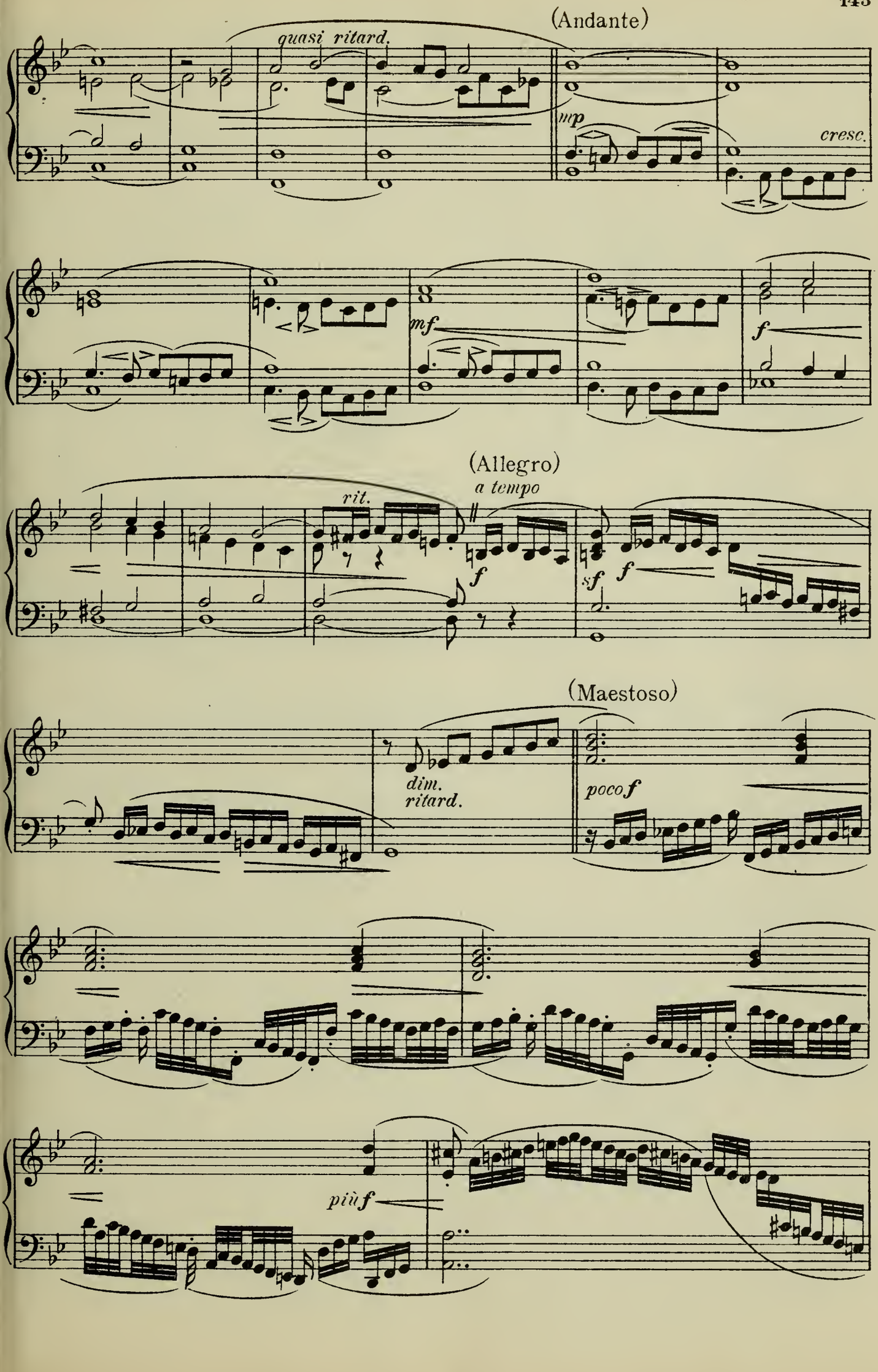
(Largo.)

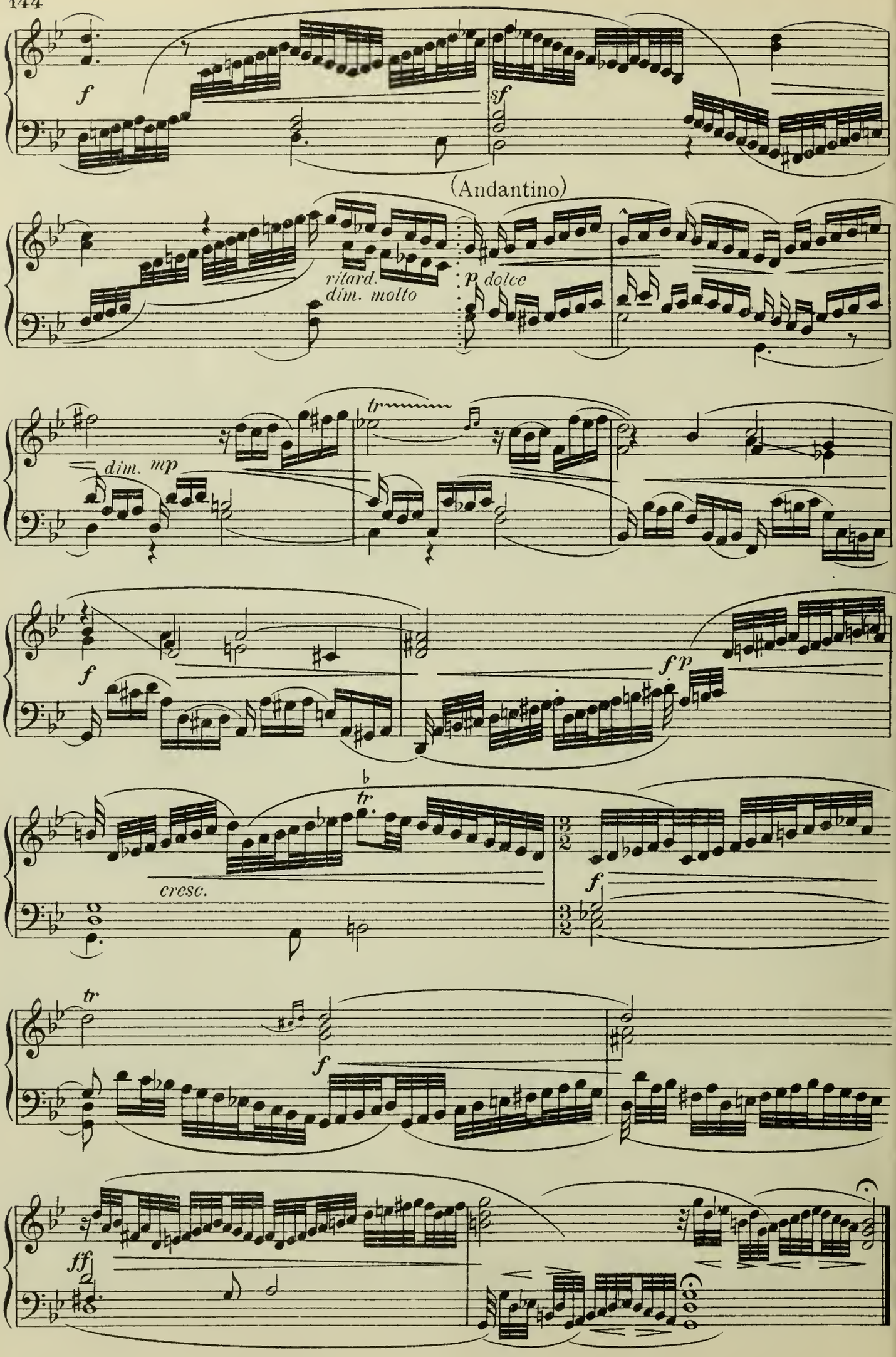
p

tr

mf

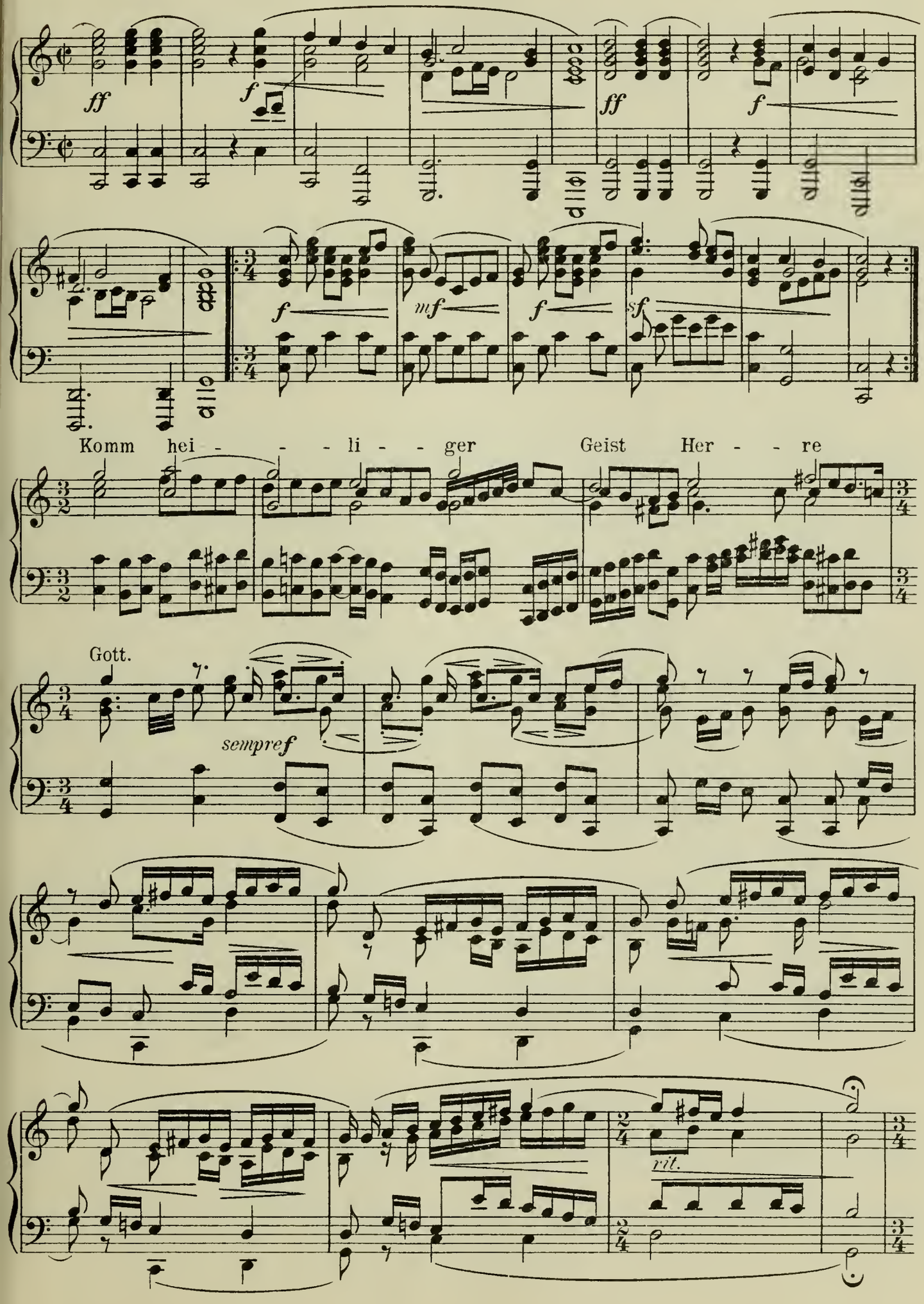
mf

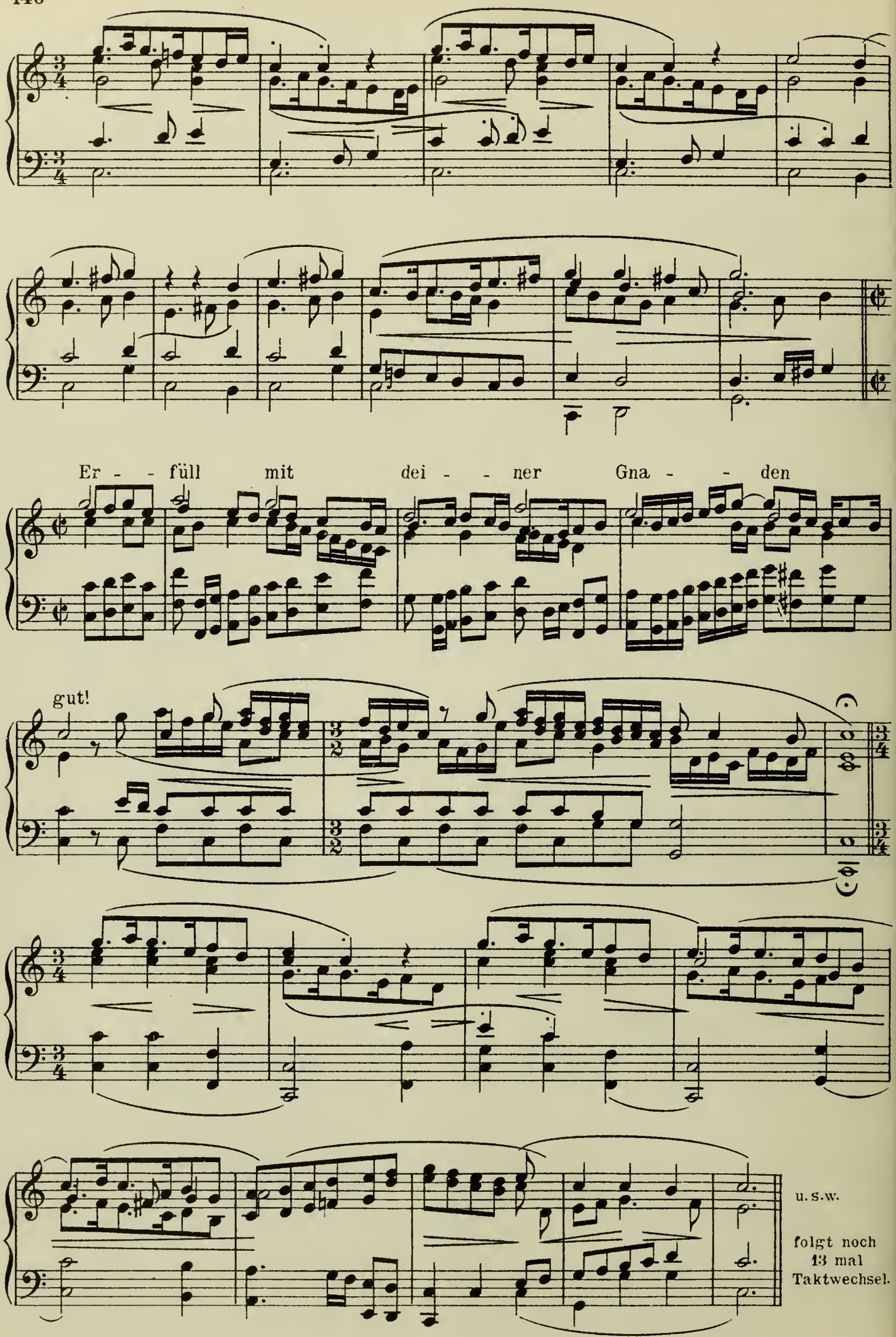

(Andante)
quasi ritard.
mp
cresc.
mf
f
(Allegro)
a tempo
rit.
f
sf
f
(Maestoso)
dim.
ritard.
poco f
più f


f
sf
(Andantino)
ritard.
dim. molto
p dolce
dim. mp
tr
f
f p
tr
cresc.
f
tr
f
ff

79. Johann Hermann Schein (1586-1630)

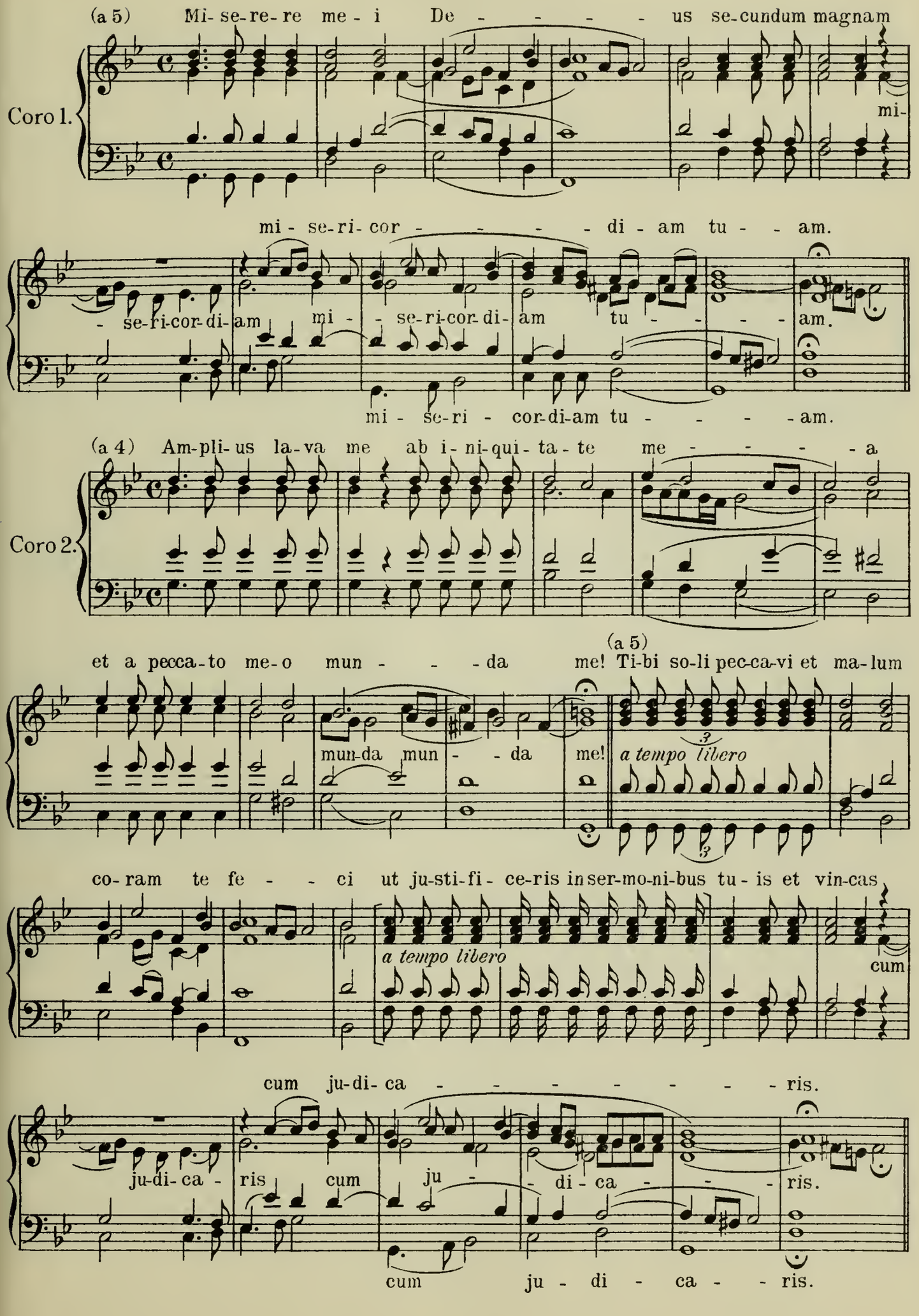
Choral „Komm heiliger Geist“ für Sopran und Orchester (1626) 1. Teil.



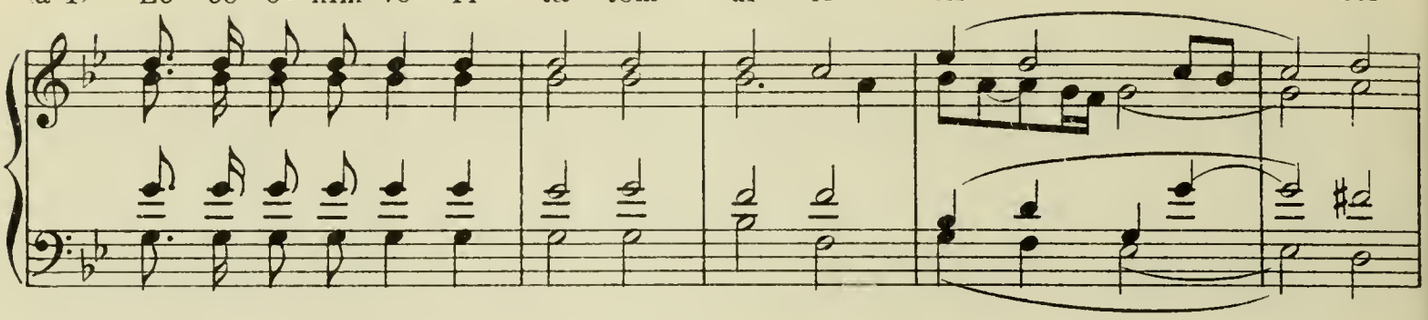

Er - - füll mit dei - - ner Gna - - den
gut!
u. s. w.
folgt noch
13 mal
Taktwechsel.

80. Gregorio Allegri (1584-1652)

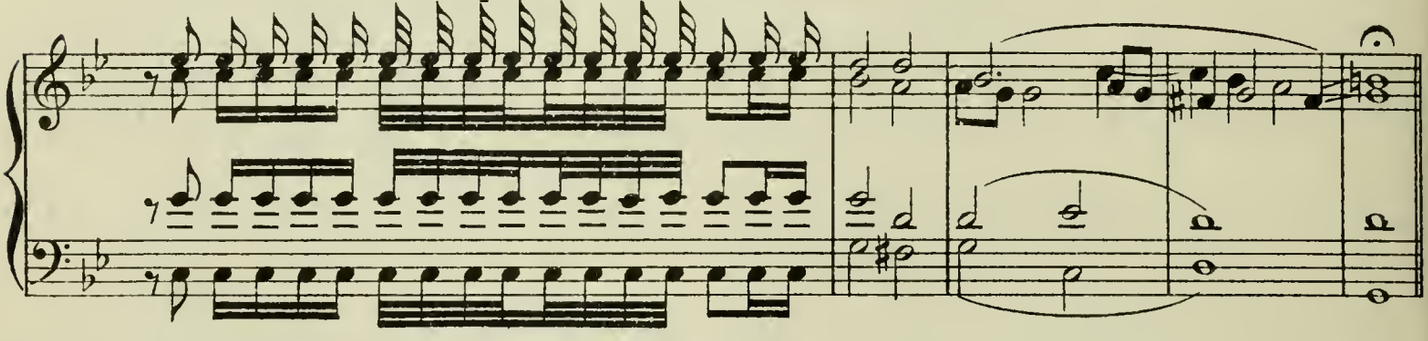
Miserere f. d. Karwoche



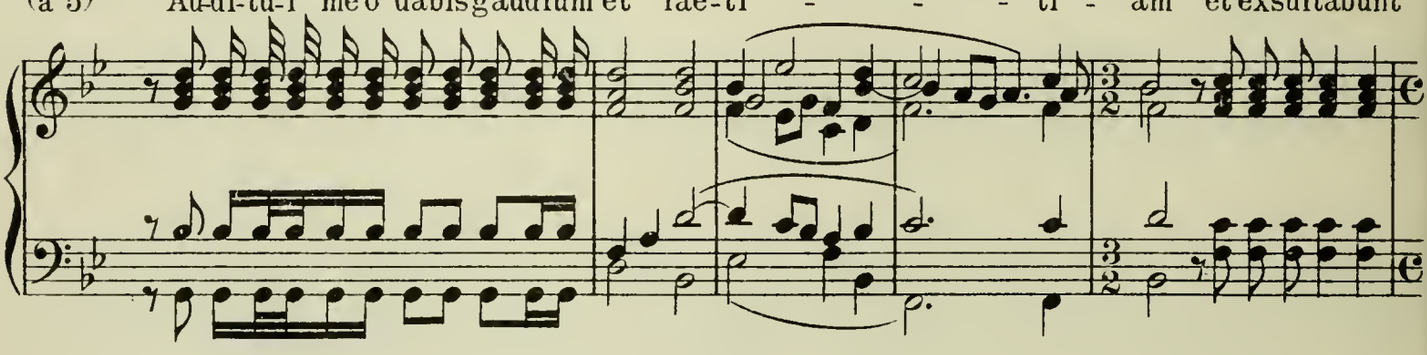
(a 4) Ec - ce e - nim ve - ri - ta - tem di - le - xi - - - - - sti·



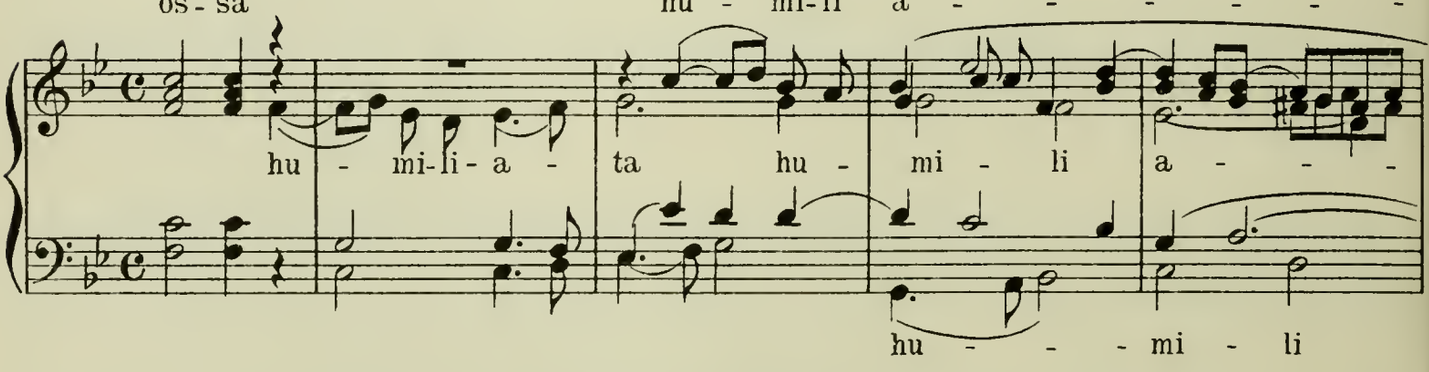
in-certa et oc-cul-ta sapienti- a tu- a ma ni-fe- sta-sti mi - - - - - hi.



(a 5) Au-di-tu-i me o dabis gaudium et lae-ti - - - ti - am et exsultabunt



os - sa hu - mi-li a - - - - - - -

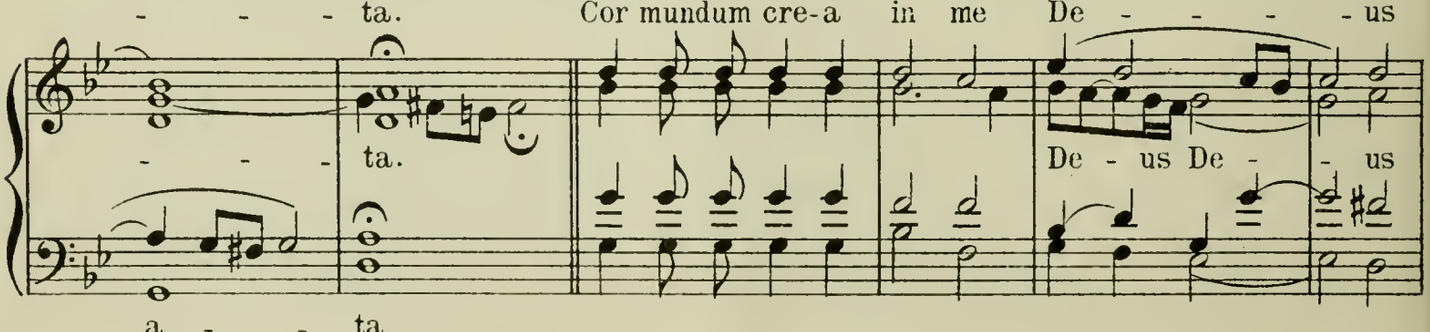


hu - mi-li - a - ta hu - mi - li a - - -

hu - - - mi - li

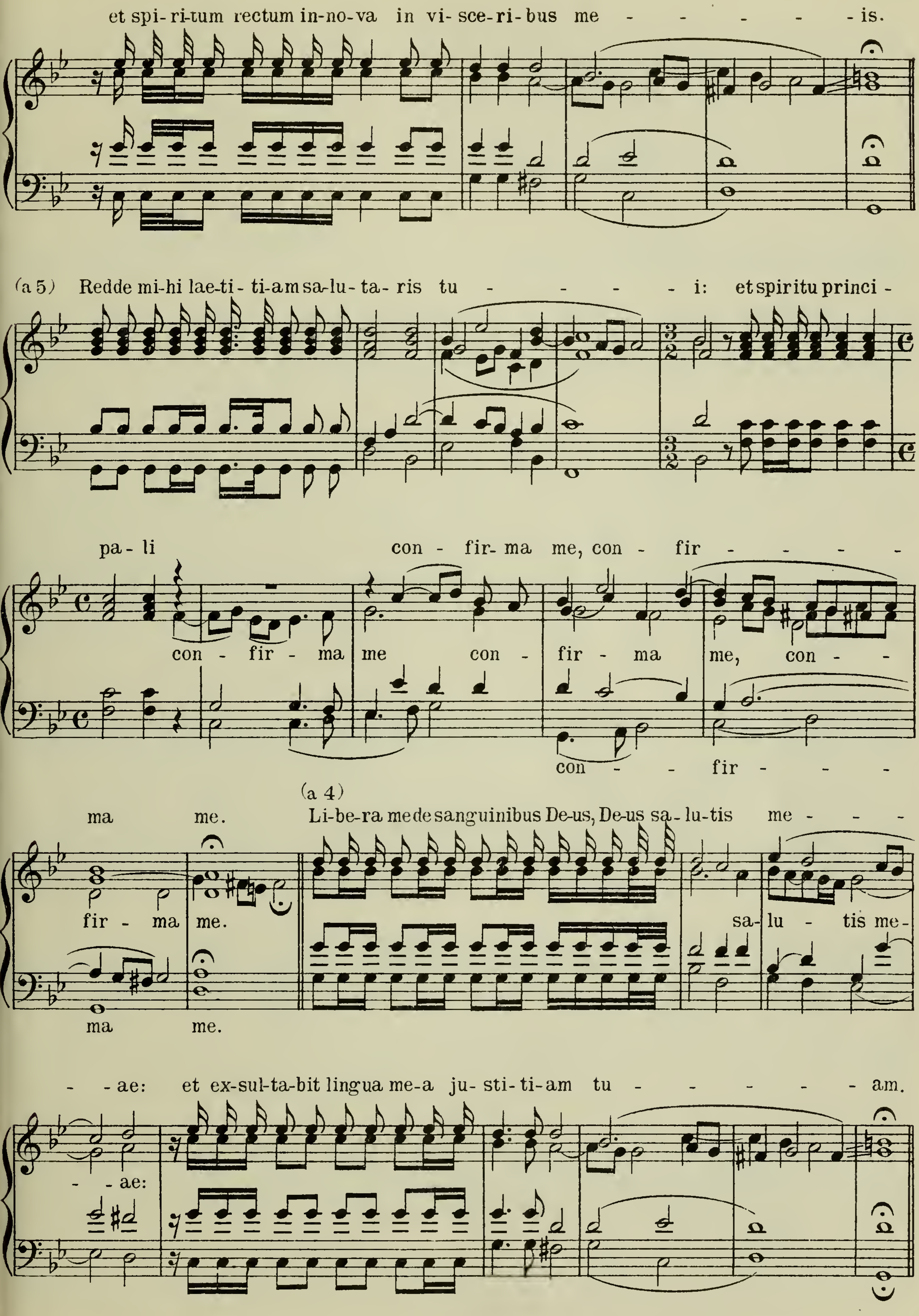
(a 4)

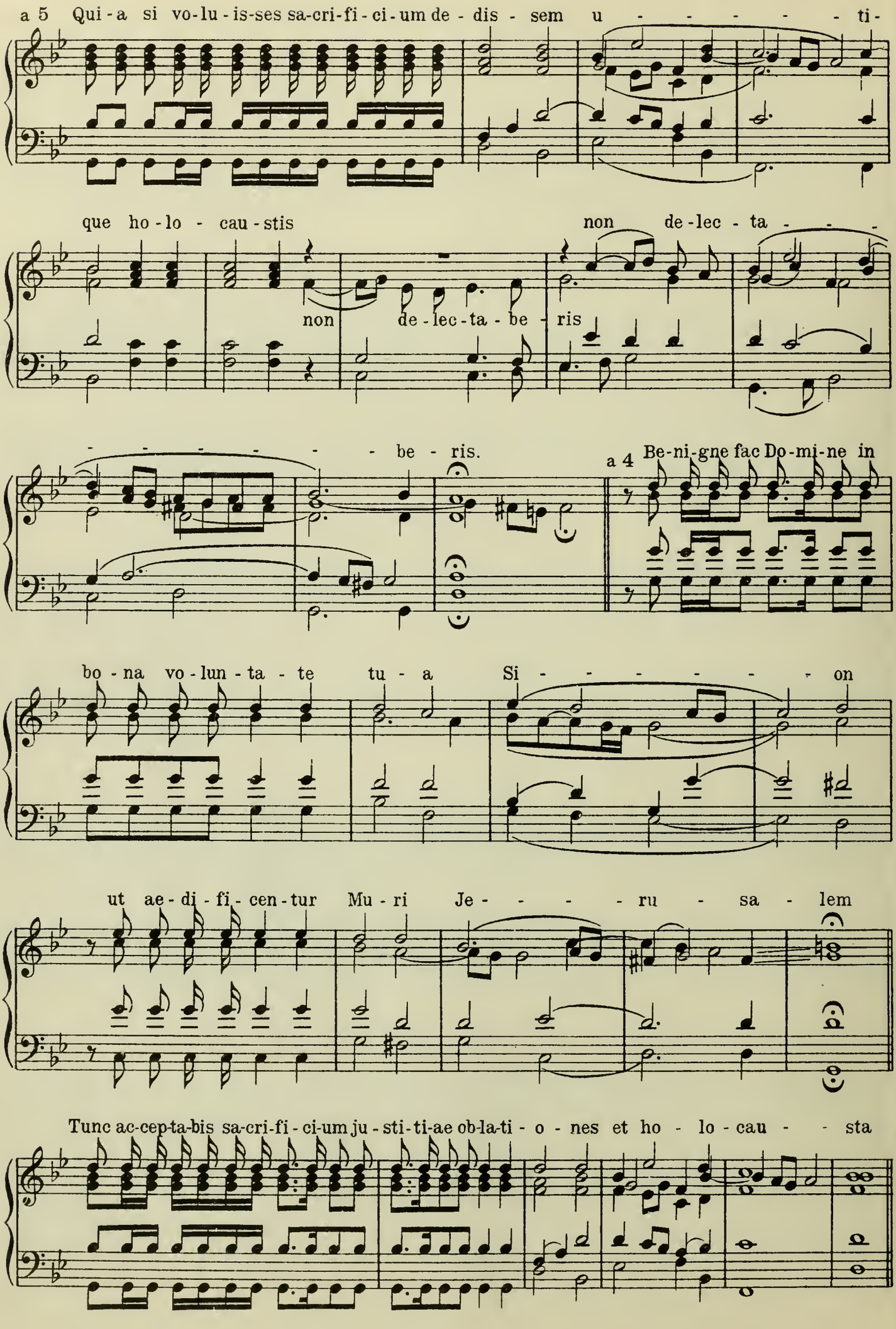
- - - - ta. Cor mundum cre-a in me De - - - - - us



- - - - ta. De - us De - - us

a - - ta.


et spi-ri-tum rectum in-no-va in vi-sce-ri-bus me - - - - - - is.
(a 5) Redde mi-hi lae-ti-ti-am sa-lu-ta-ris tu - - - - - i: et spiritu princi -
pa-li con - fir-ma me, con - fir - - - - -
con - fir - ma me con - fir - ma me, con - -
con - - fir - - - -
(a 4)
ma me. Li-be-ra me de sanguinibus De-us, De-us sa-lu-tis me - - -
fir - ma me. sa- lu - tis me-
ma me.
- - ae: et ex-sul-ta-bit lingua me-a ju-sti-ti-am tu - - - - - - am.
- - ae:


a 5 Qui - a si vo-lu - is-ses sa-cri-fi - ci - um de - dis - sem u - - - - - - ti -
que ho - lo - cau - stis
non de - lec - ta - - - -
non de - lec - ta - be - ris
- - - - - - - be - ris.
a 4 Be-ni-gne fac Do-mi-ne in
bo - na vo - lun - ta - te tu - a Si - - - - - - - - on
ut ae - di - fi - cen - tur Mu - ri Je - - - - - ru - sa - lem
Tunc ac-cep-ta-bis sa-cri-fi - ci-um ju - sti - ti-ae ob-la-ti - o - nes et ho - lo - cau - - sta

Tunc im - po - nem su - per al - ta-re tu - um vi - tu - los!

Tunc im - po - nem su - per al - ta - re tu - um vi - tu - lor!

Questo ultimo Verso si canta adagio e piano smorzando a poco a poco l'armonia.

81. Salomone Rossi [Ebreo] (c. 1570 - 1628)

Sonata a 3 sopra l'Aria della Romanesca (Chaconne)

(1613)

Poco largo

mf

pf

tr

Var. 1.

dim.

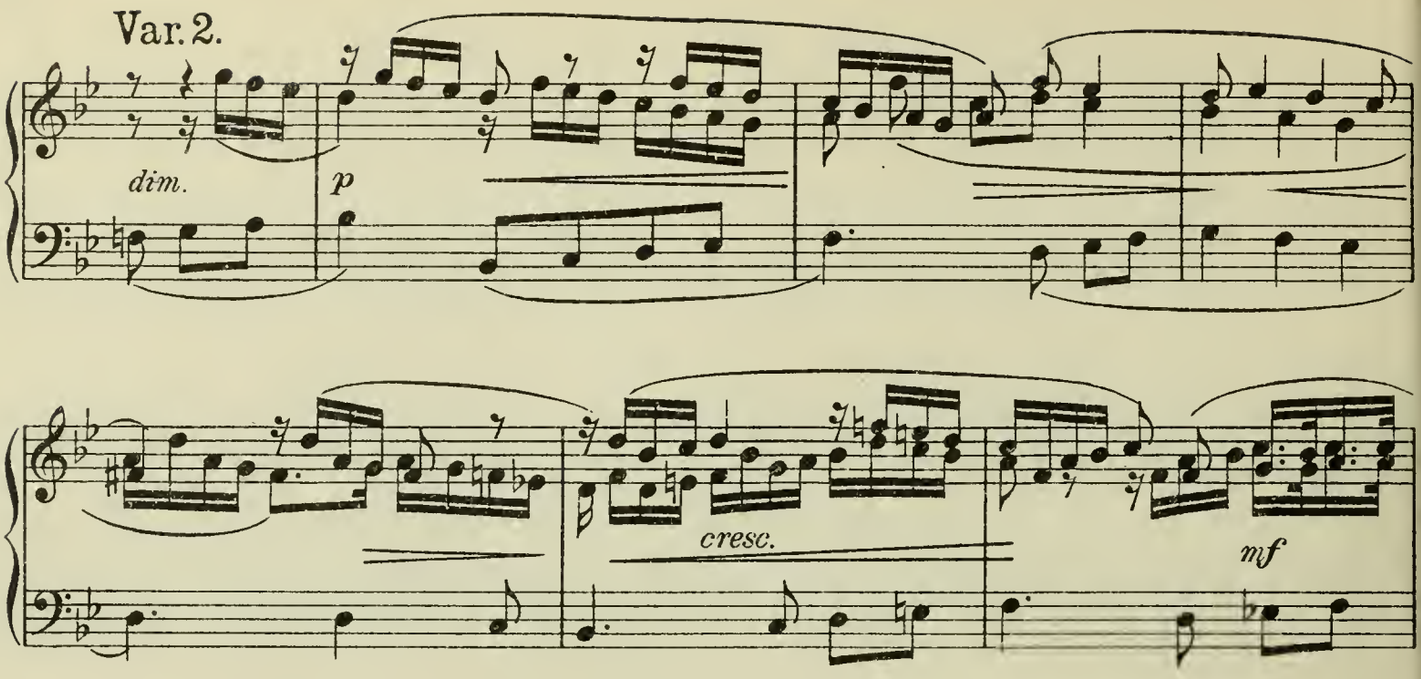
p

cresc.

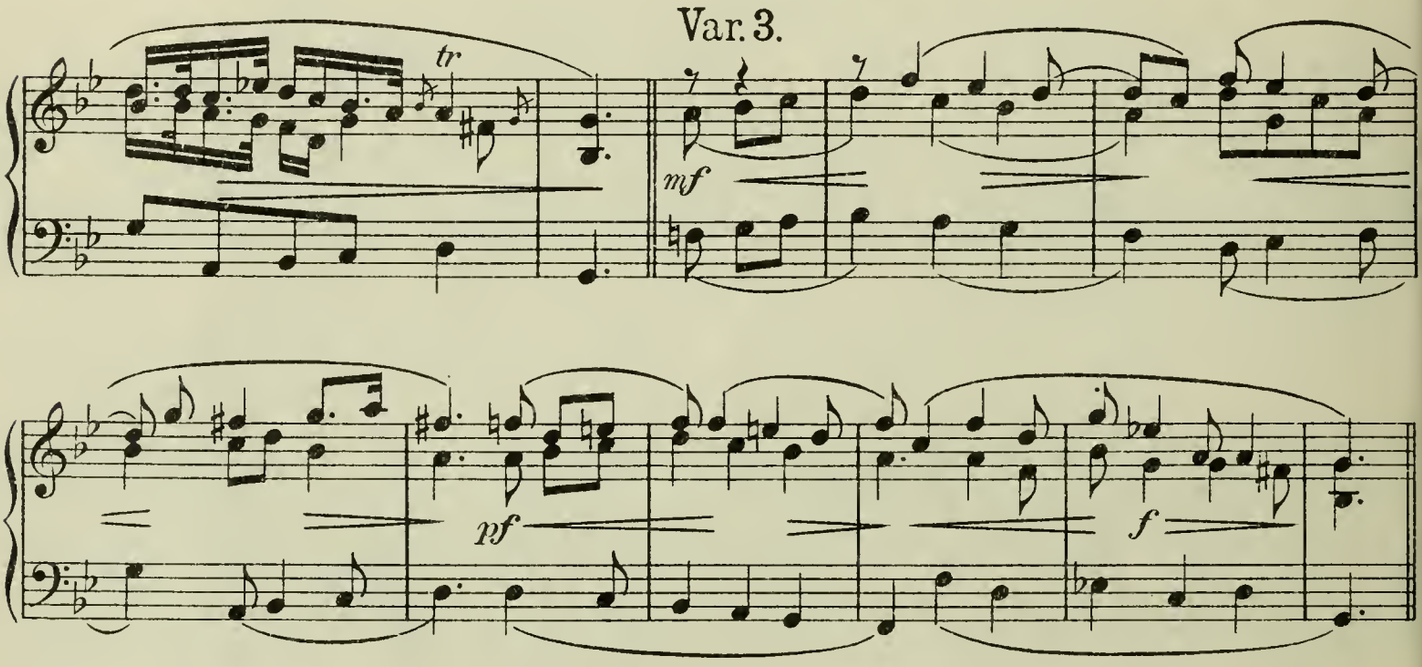
mf

tr

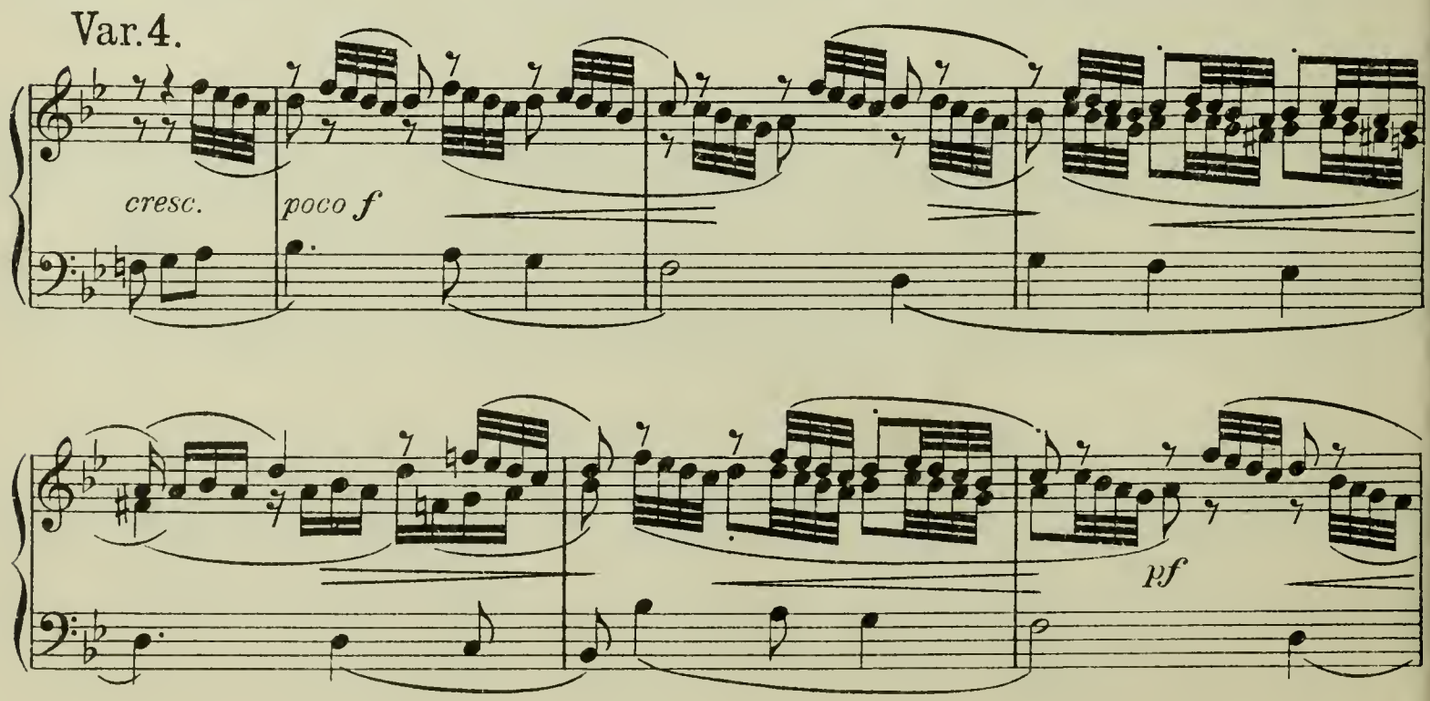
Var. 2.



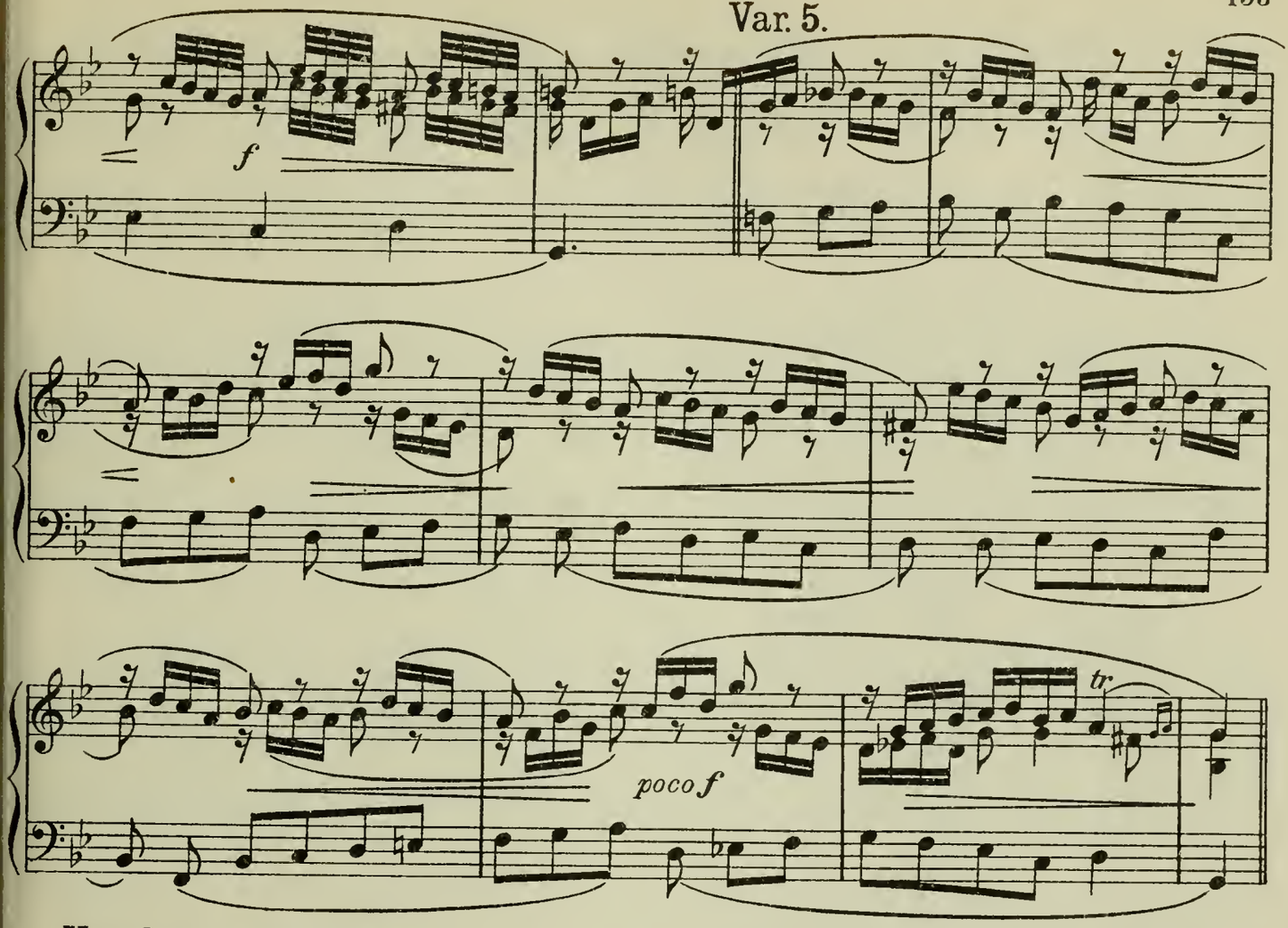
Var. 3.



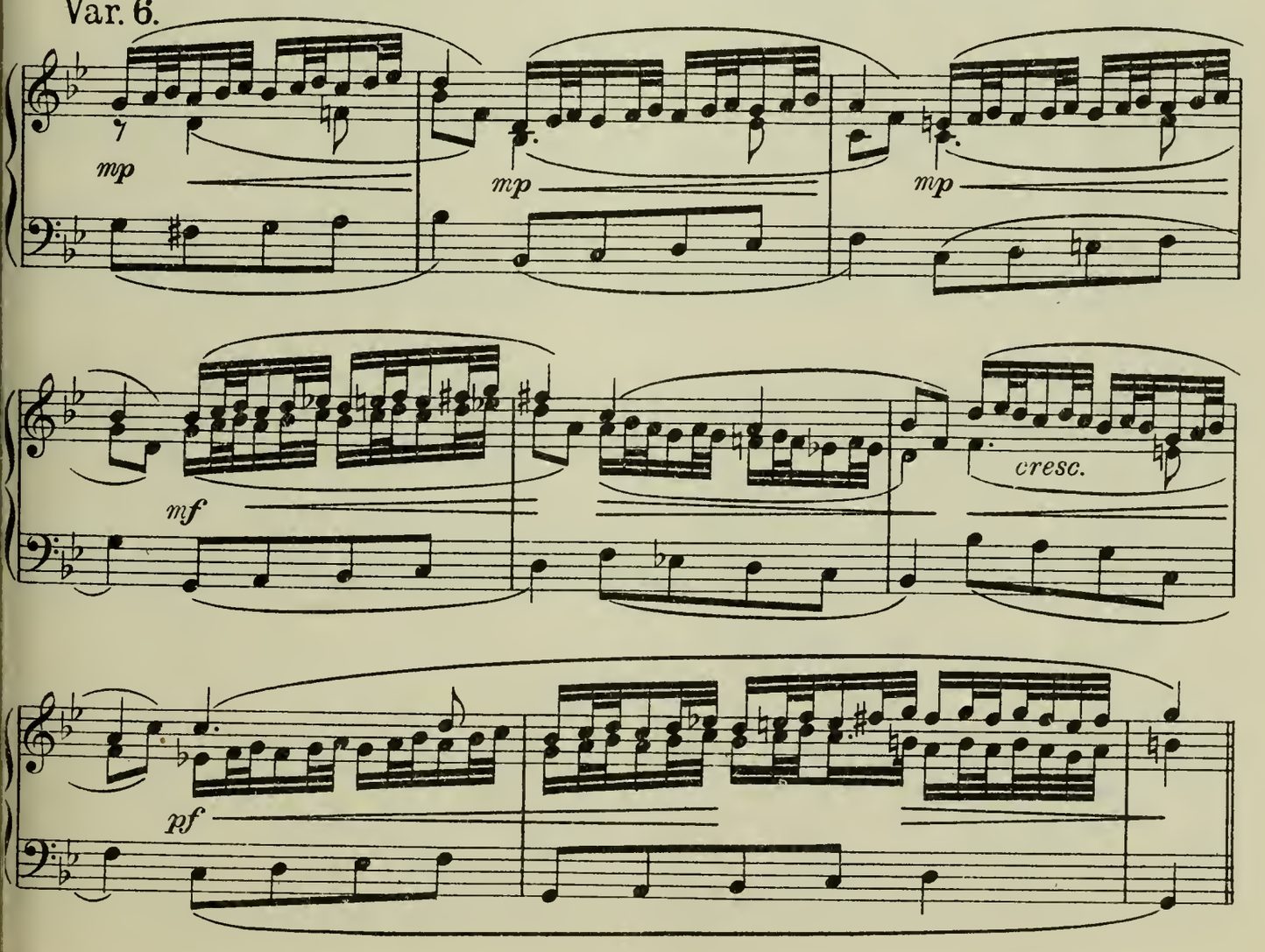
Var. 4.



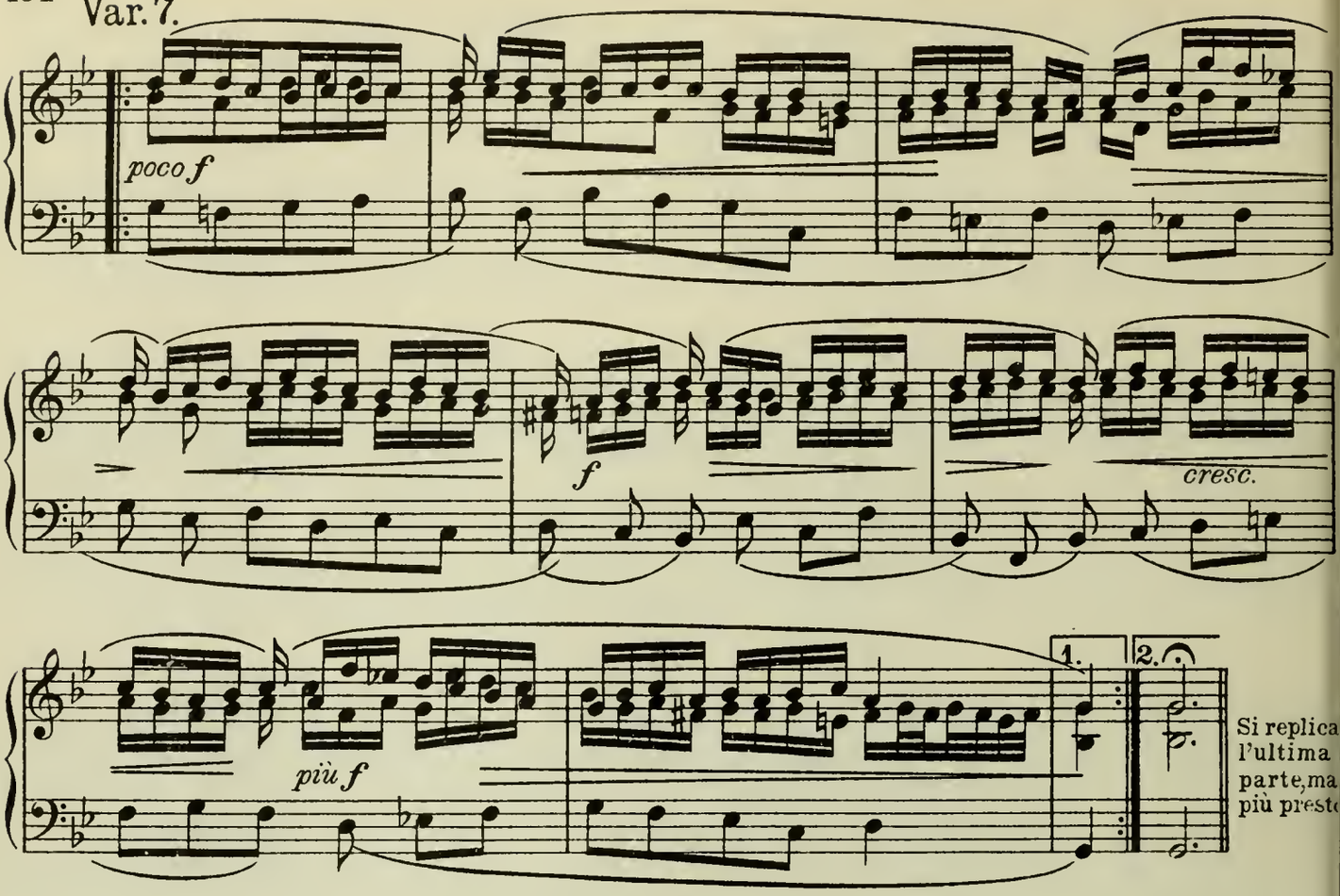
Var. 5.



Var. 6.



Var. 7.

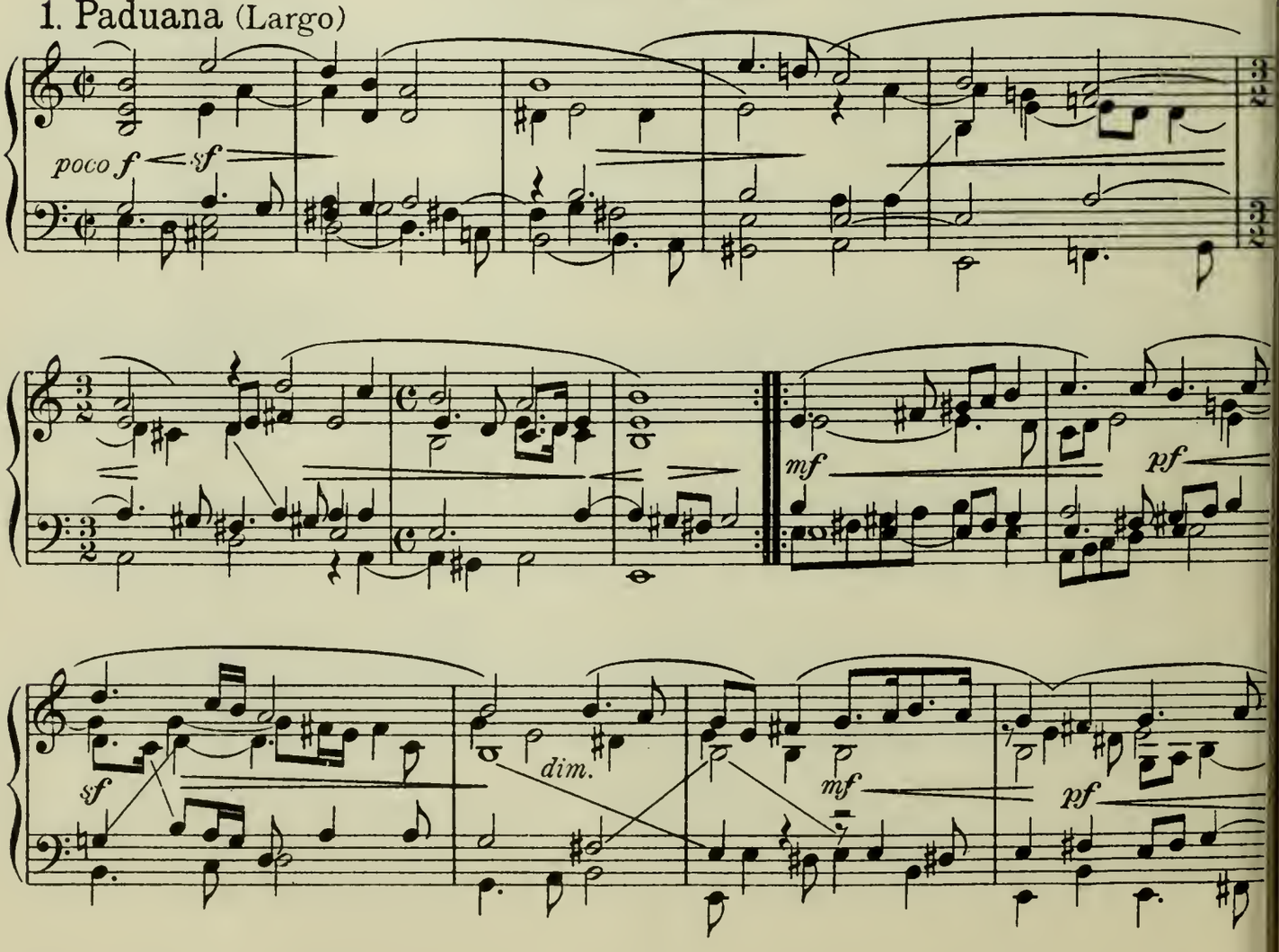


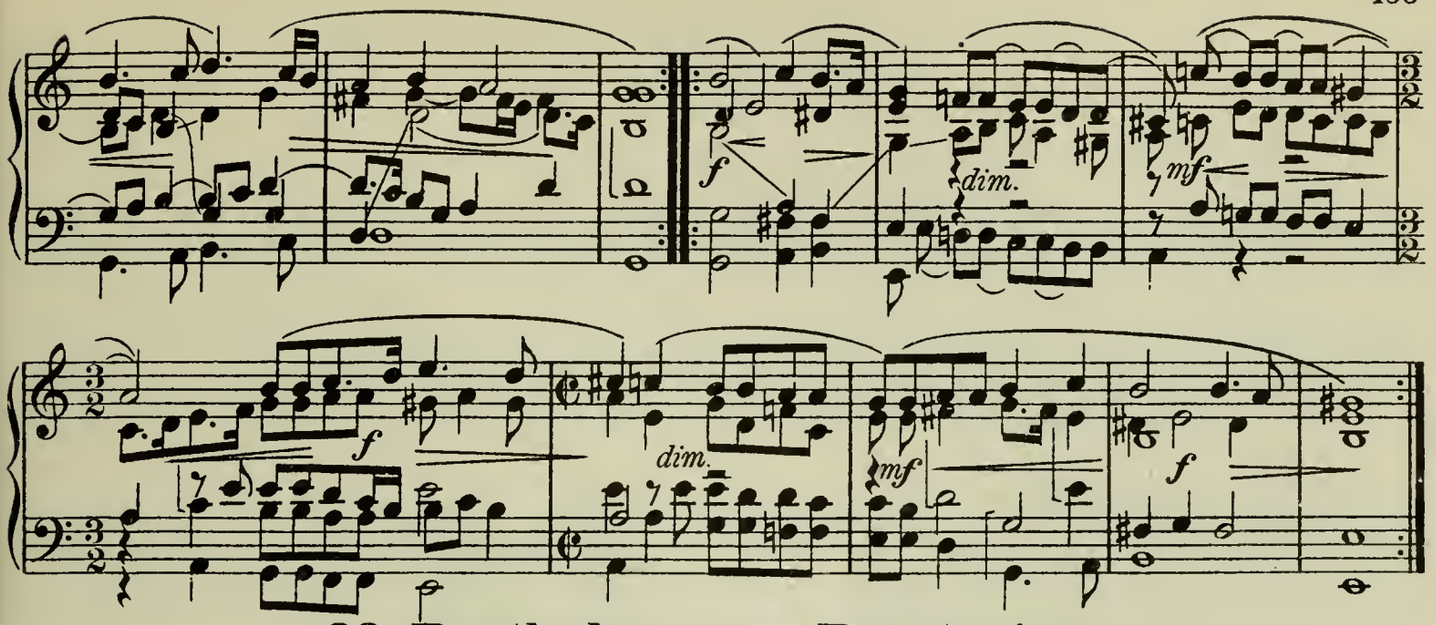
82. Bartholomaeus Praetorius

Paduana und Galliard a 5 (1616)

mit denselben Motiven.

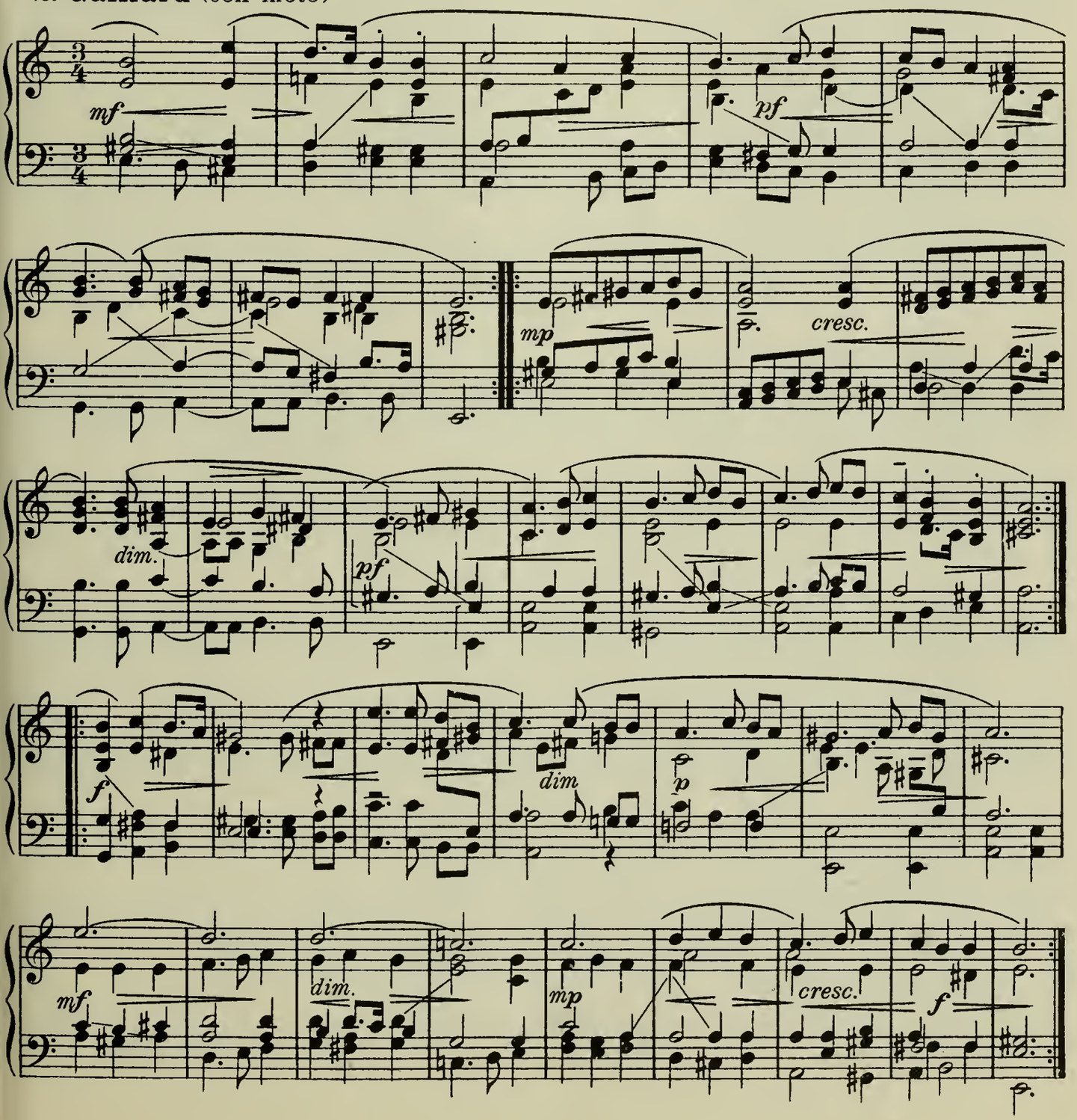
1. Paduana (Largo)





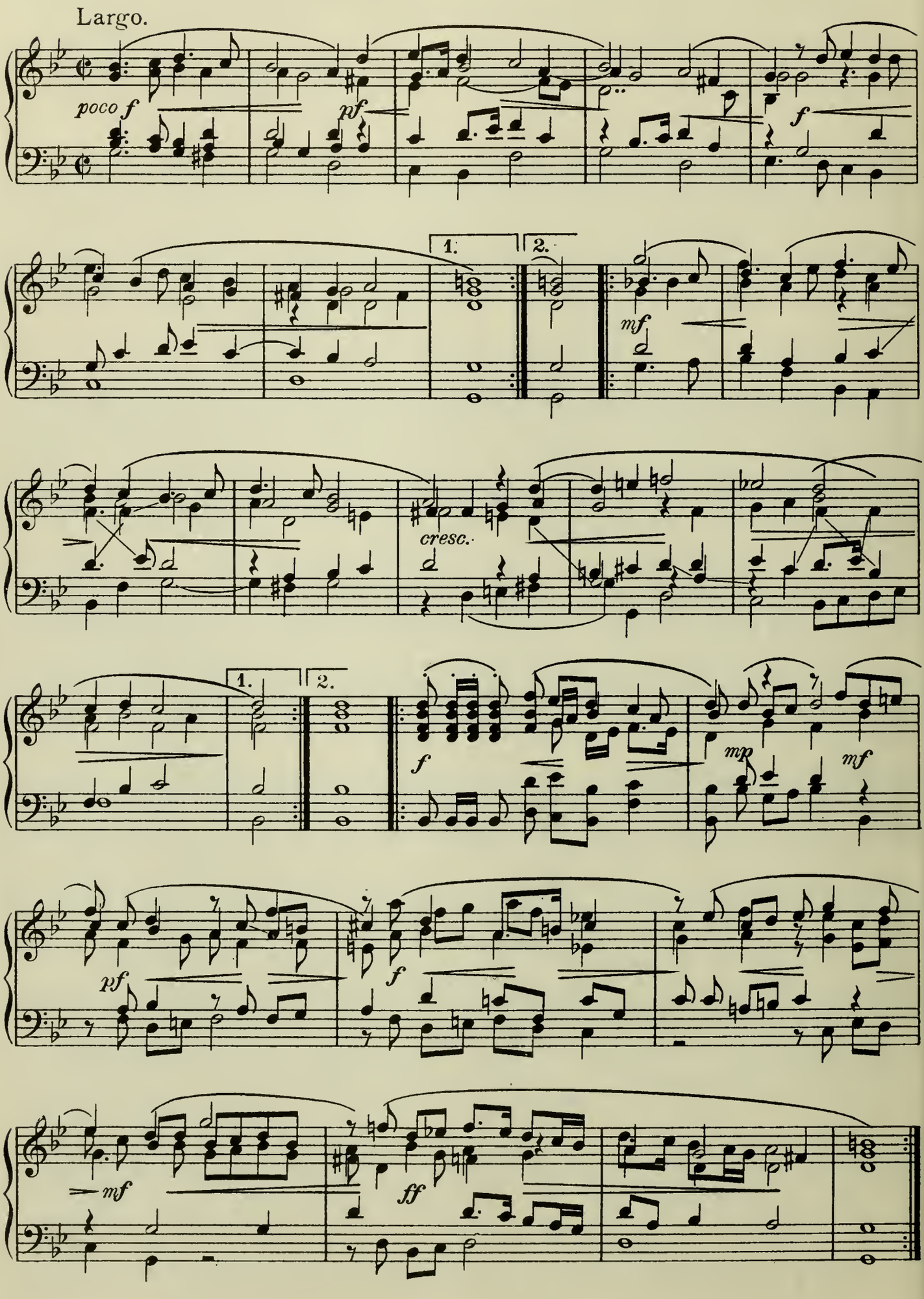
83. Bartholomaeus Praetorius

2. Galliard (con moto)



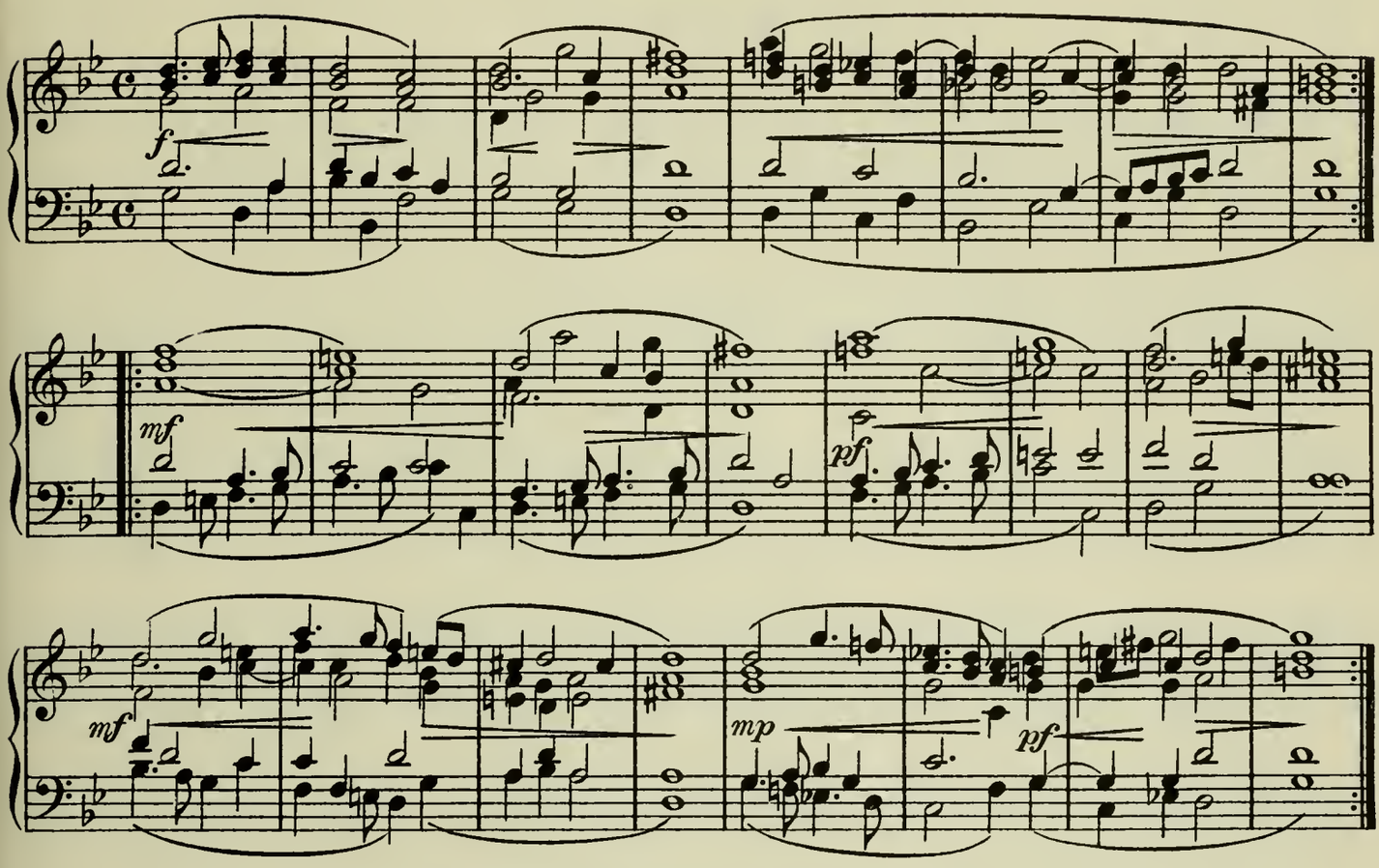
84. Bartholomaeus Praetorius

3. Paduana a 5 (1616)



85. Erasmus Widmann (1572–1634)

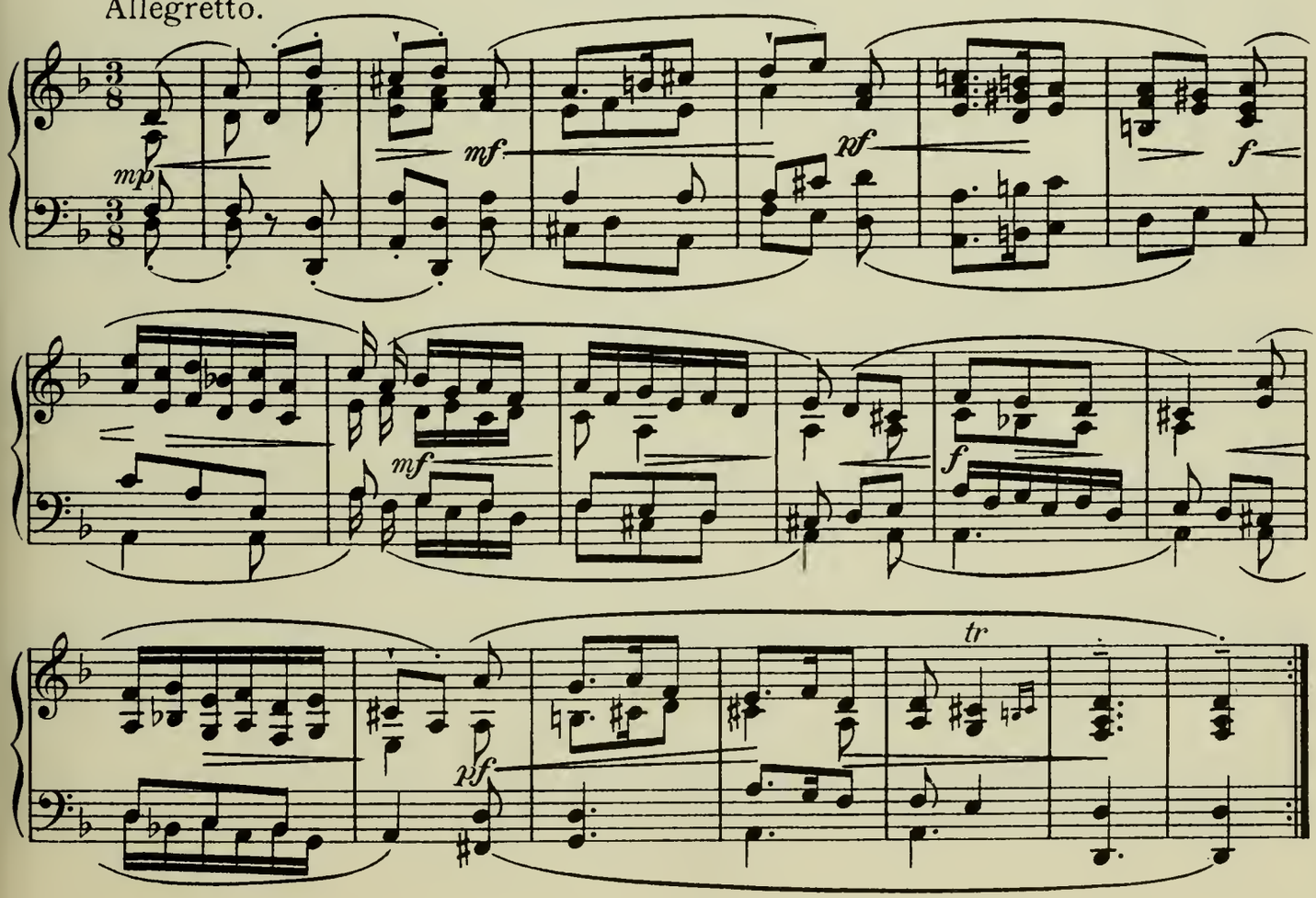
Intrada (1618)

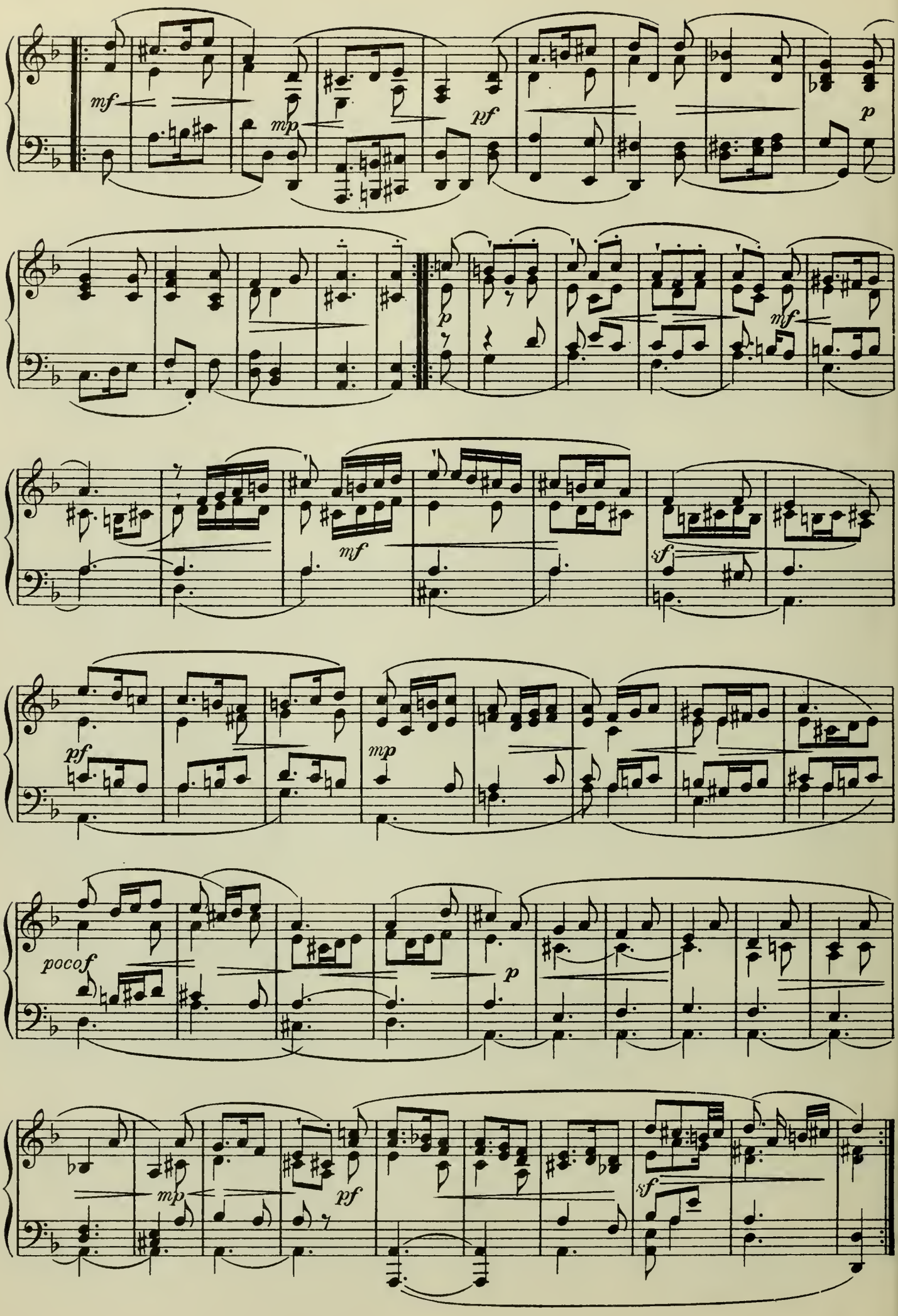


86. Samuel Scheidt (1587 - 1654)

Courante (1621)

Allegretto.

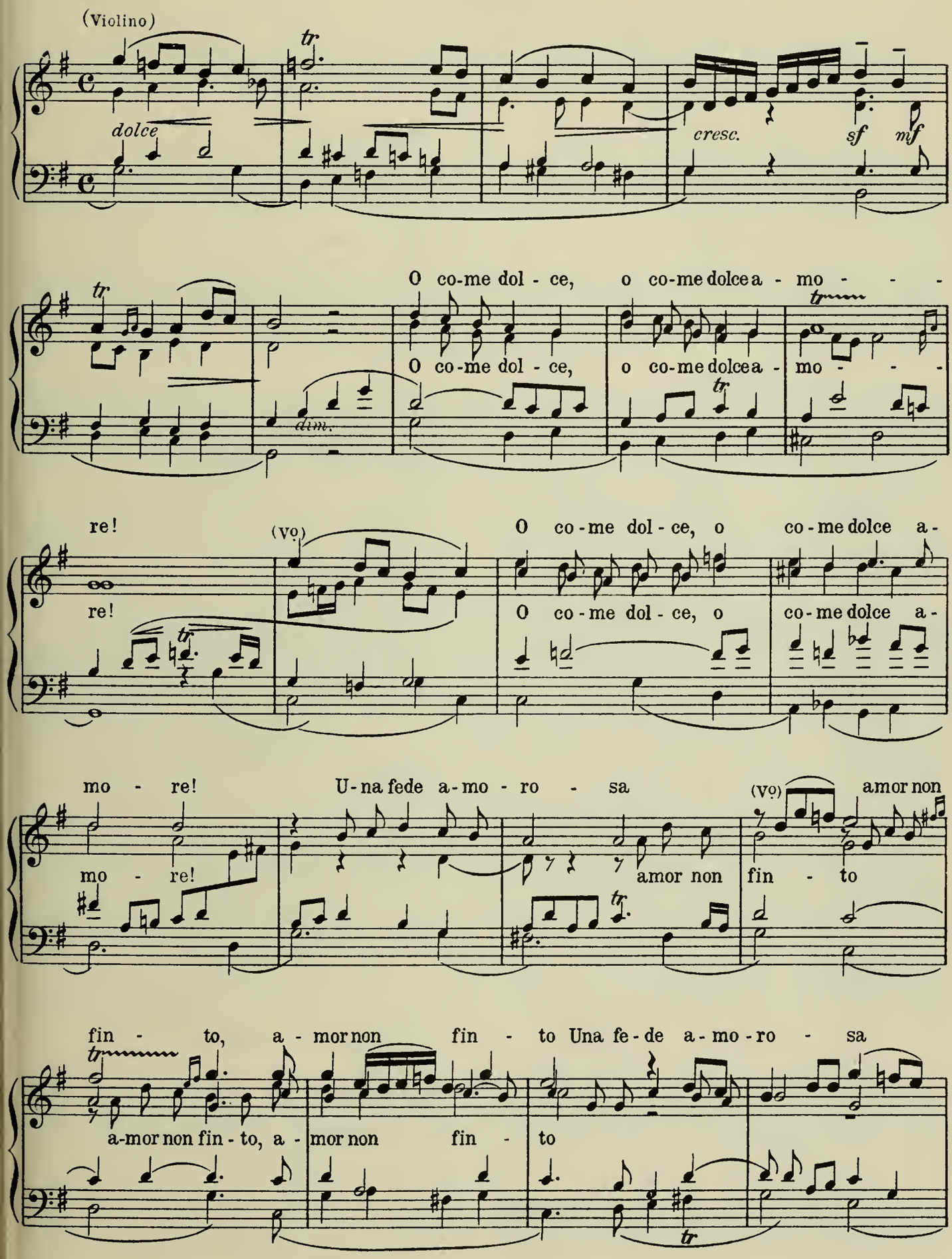


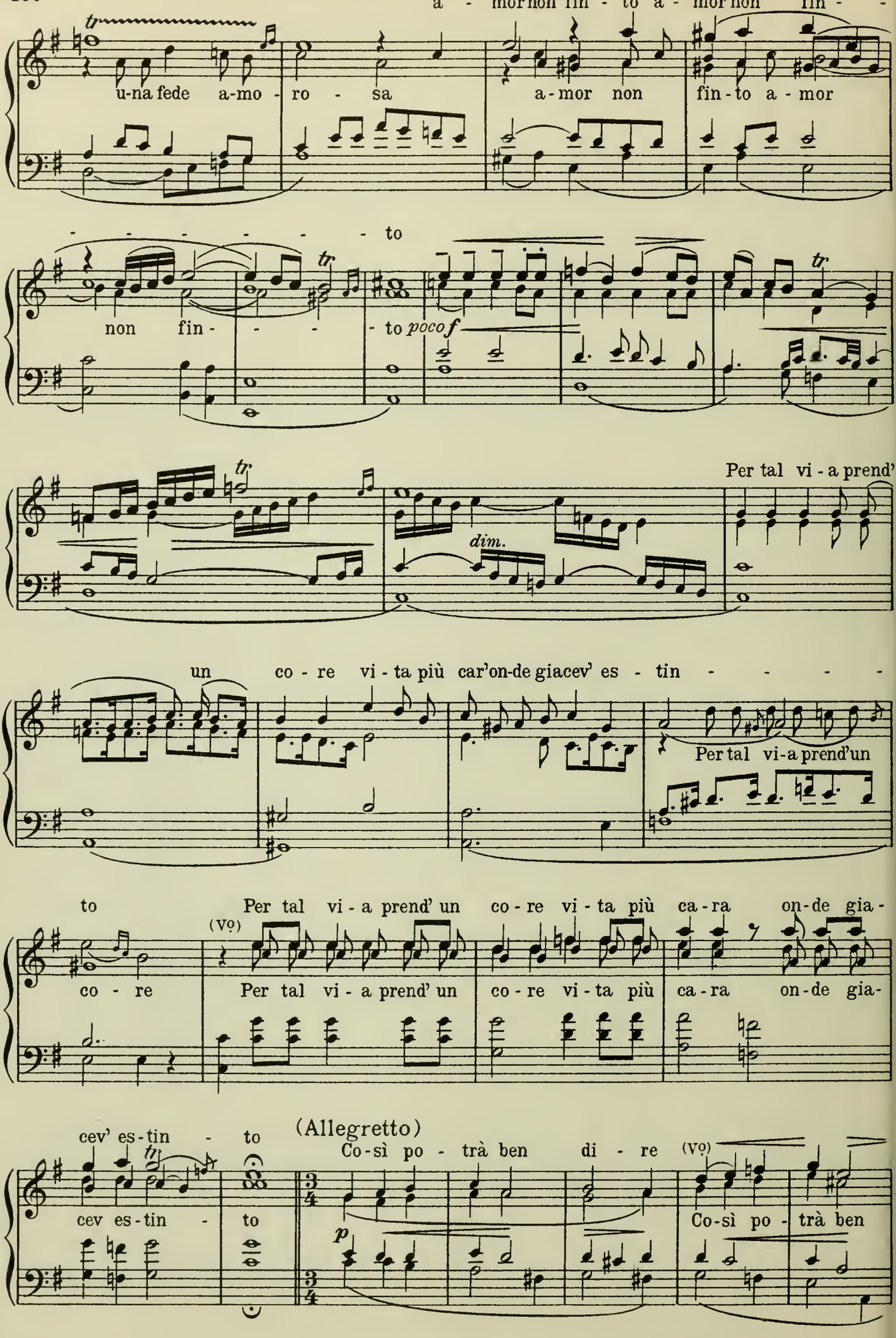

mf
mp
pf
p
p
mf
mf
sf
pf
mp
pocof
p
mp
pf
sf

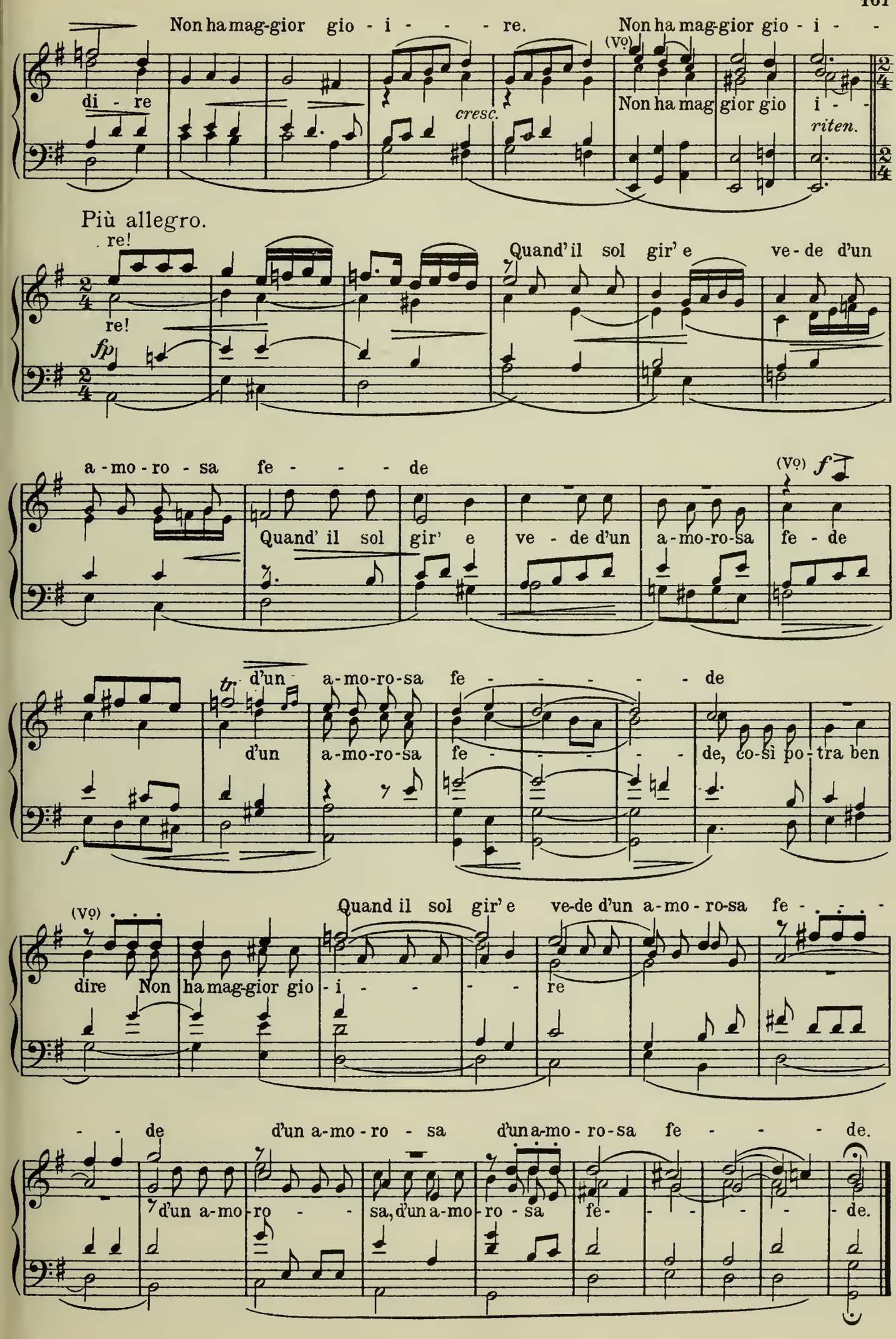
87. Paolo Quagliati († vor 1623)

Duetto da camera a 2 Soprani con Violino obligato (1623 gedruckt)

Text von G. B. Guarini.

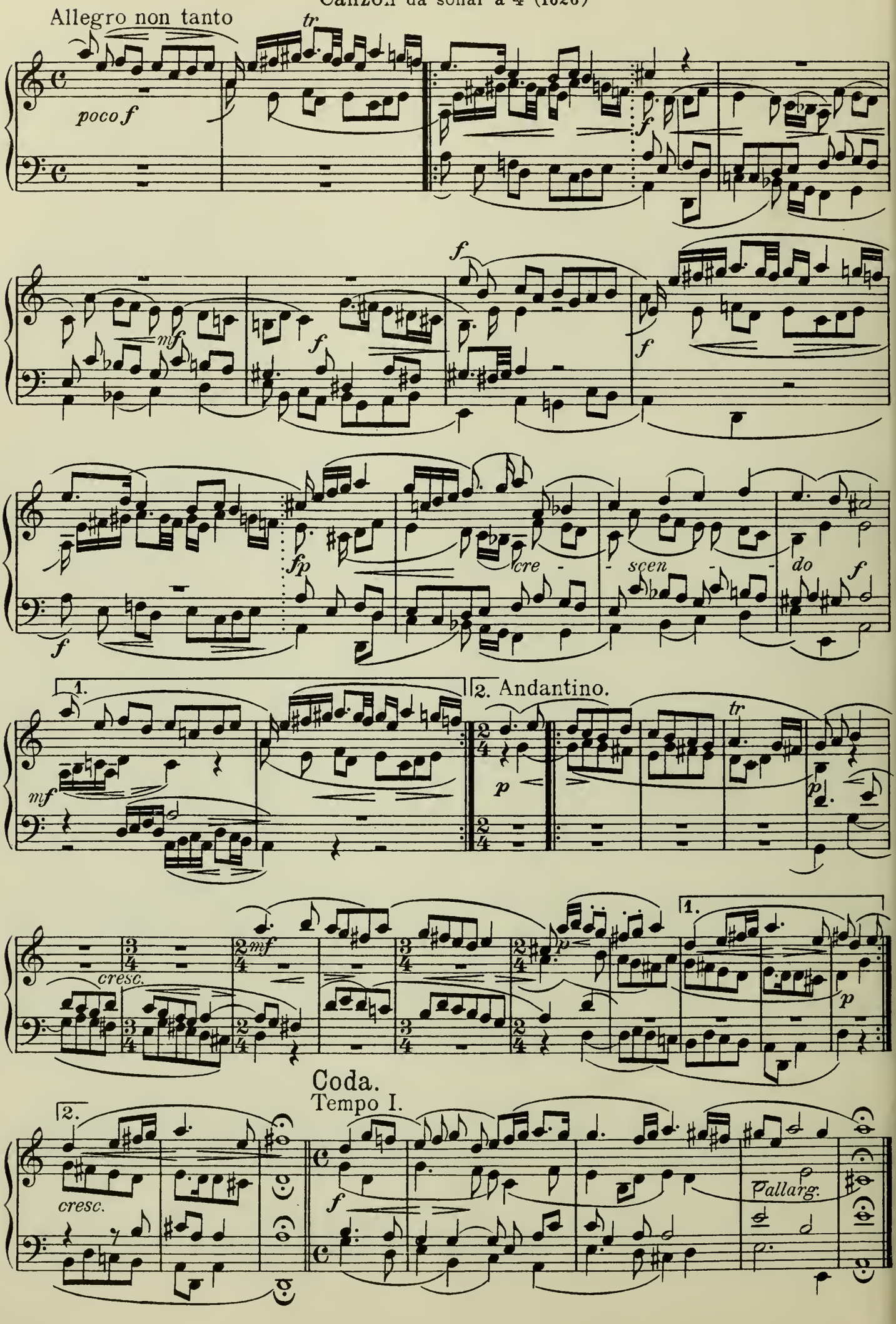



a - mor non fin - to a - mor non fin -
u-na fede a-mo - ro - sa
a - mor non
fin - to a - mor
- - - - - - - to
non fin - - - - to
poco f
dim.
Per tal vi - a prend'
un co - re vi - ta più car' on-de giacev' es - tin - - - -
Per tal vi-a prend'un
to
co - re
(Vo)
Per tal vi - a prend' un co - re vi - ta più ca - ra on - de gia -
cev' es - tin - to
cev es - tin - to
(Allegretto)
Co-sì po - trà ben di - re
(Vo)
Co-sì po - trà ben


Non ha mag-gior gio - i - - - re.
Non ha mag-gior gio - i - -
(Vo)
di - re
cresc.
Non ha mag gior gio i - -
riten.
Più allegro.
re!
Quand' il sol gir' e ve - de d'un
re!
fp
a - mo - ro - sa fe - - - de
(Vo) f
Quand' il sol gir' e ve - de d'un a-mo-ro-sa fe - de
tr
d'un a-mo-ro-sa fe - - - - - de
d'un a-mo-ro-sa fe - - - - de, co-sì po-tra ben
f
(Vo)
Quand il sol gir' e ve-de d'un a-mo - ro-sa fe - - - -
dire Non ha mag-gior gio - i - - - - re
- - de d'un a-mo - ro - sa d'un a-mo - ro-sa fe - - - - de.
d'un a-mo-ro - - sa, d'un a-mo-ro - sa fe- - - - - - de.

88. Biagio Marini (c. 1600 - 1660)

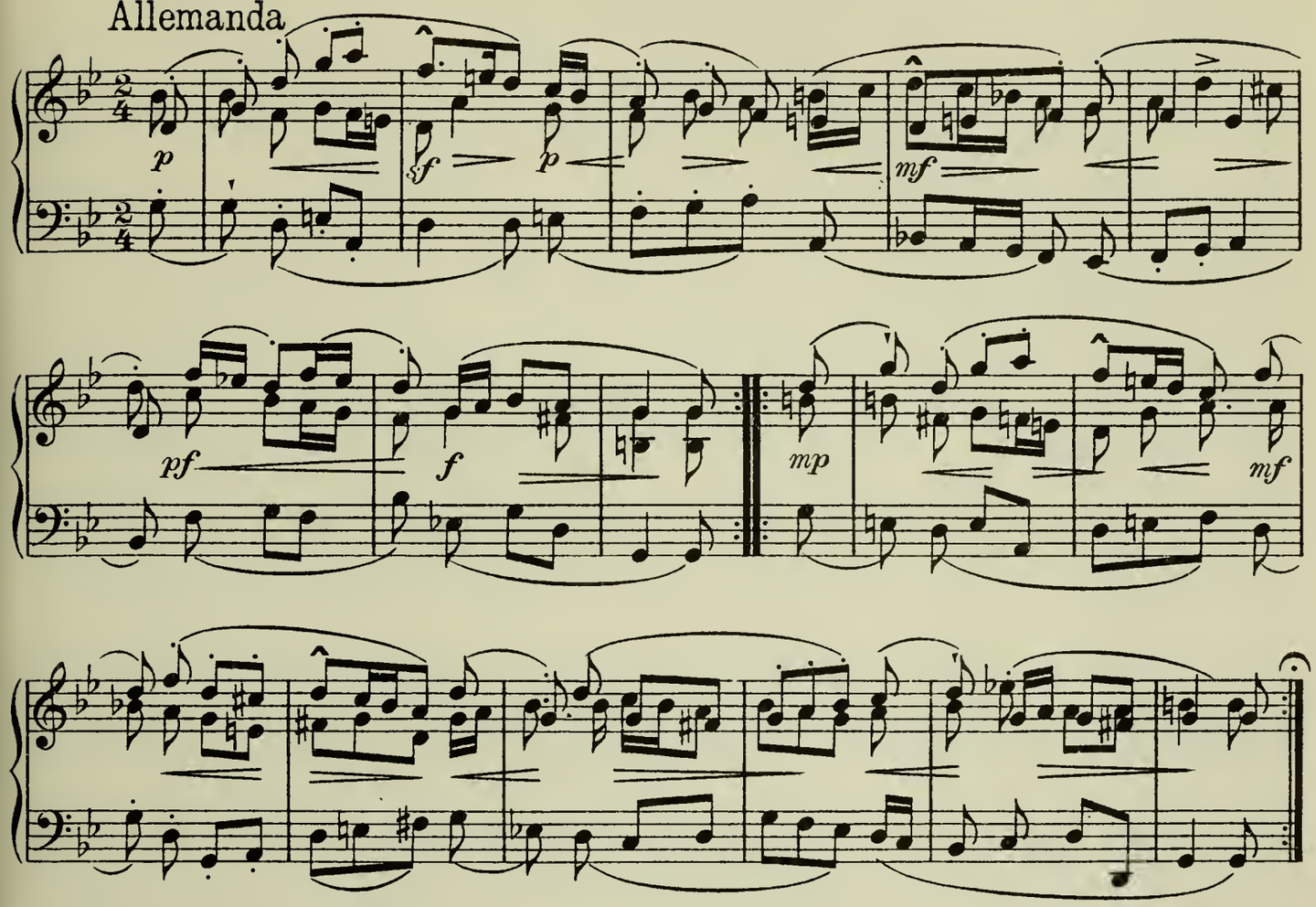
Canzon da sonar a 4 (1626)



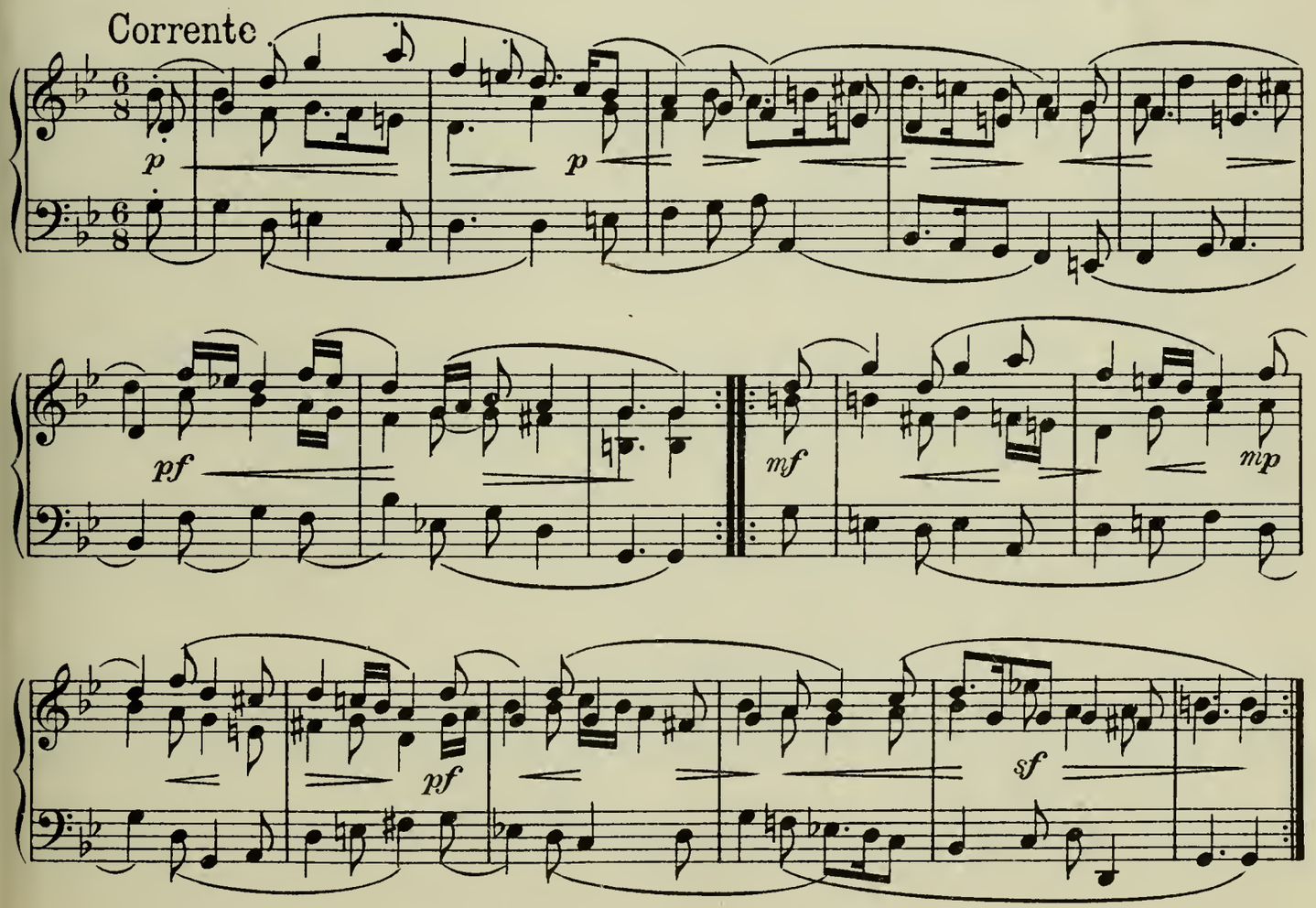
89. Biagio Marini (c. 1600-1660)

Balletto a 3 alla Alemanna (1629)

Allemanda

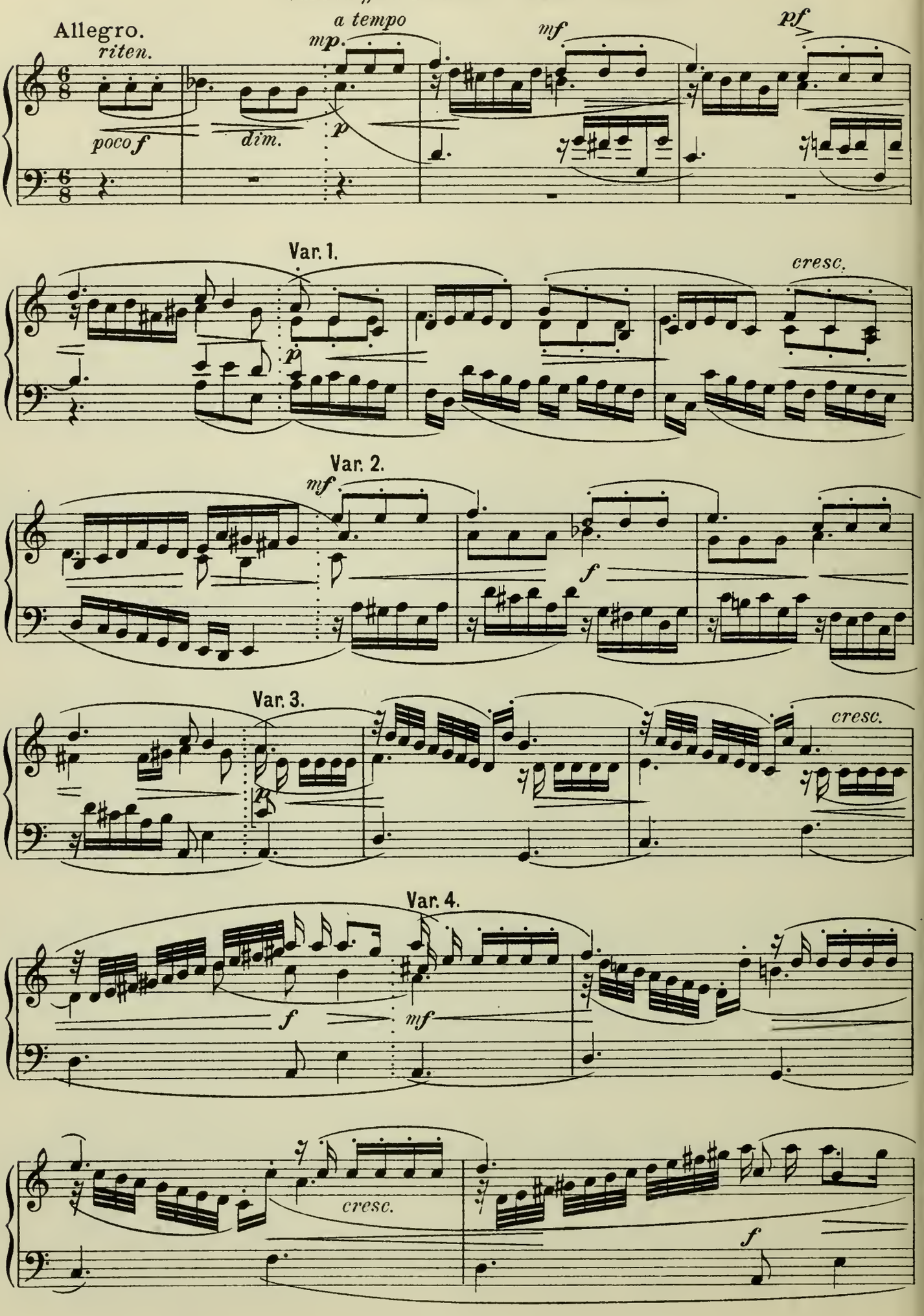


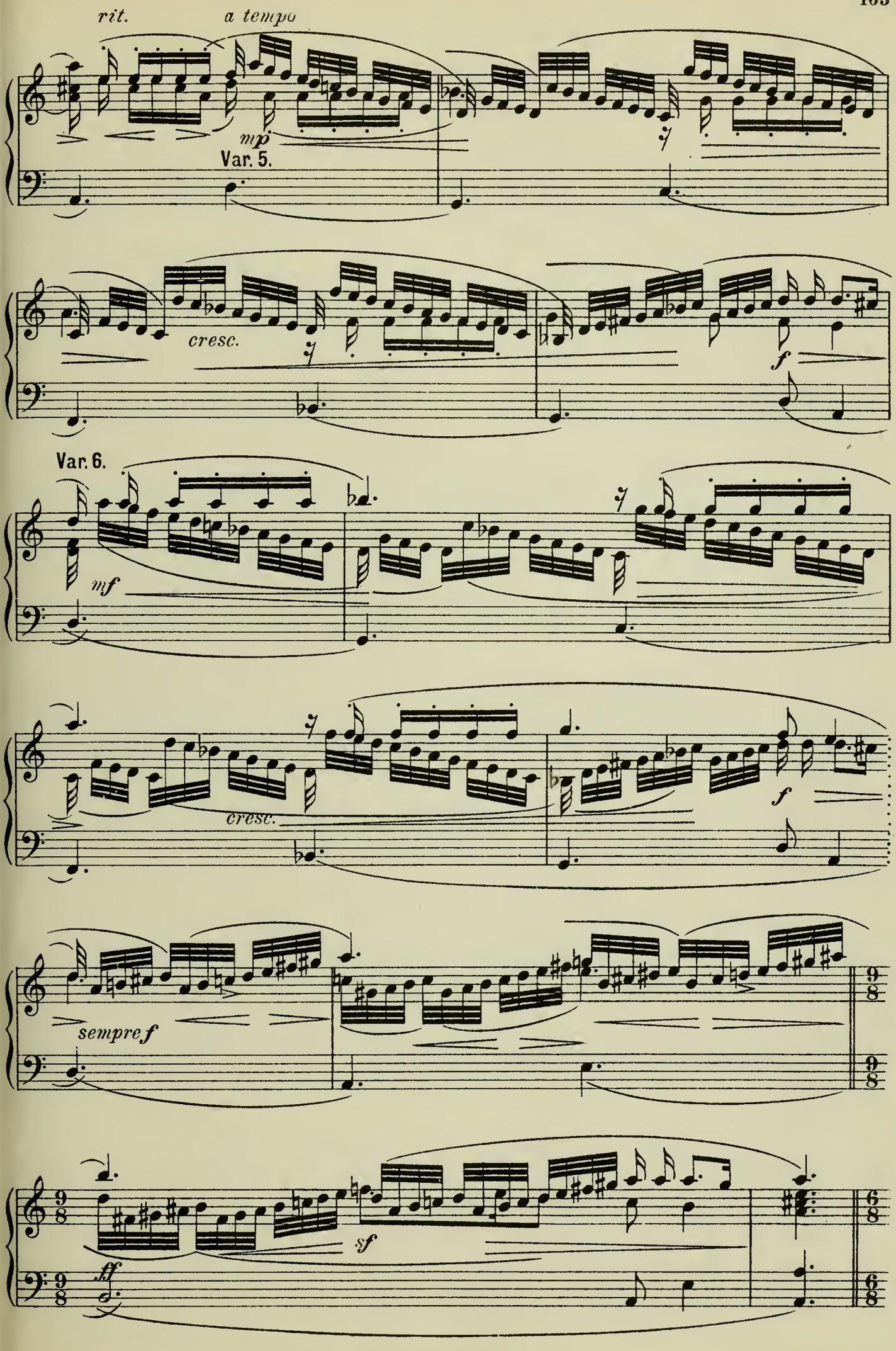
Corrente

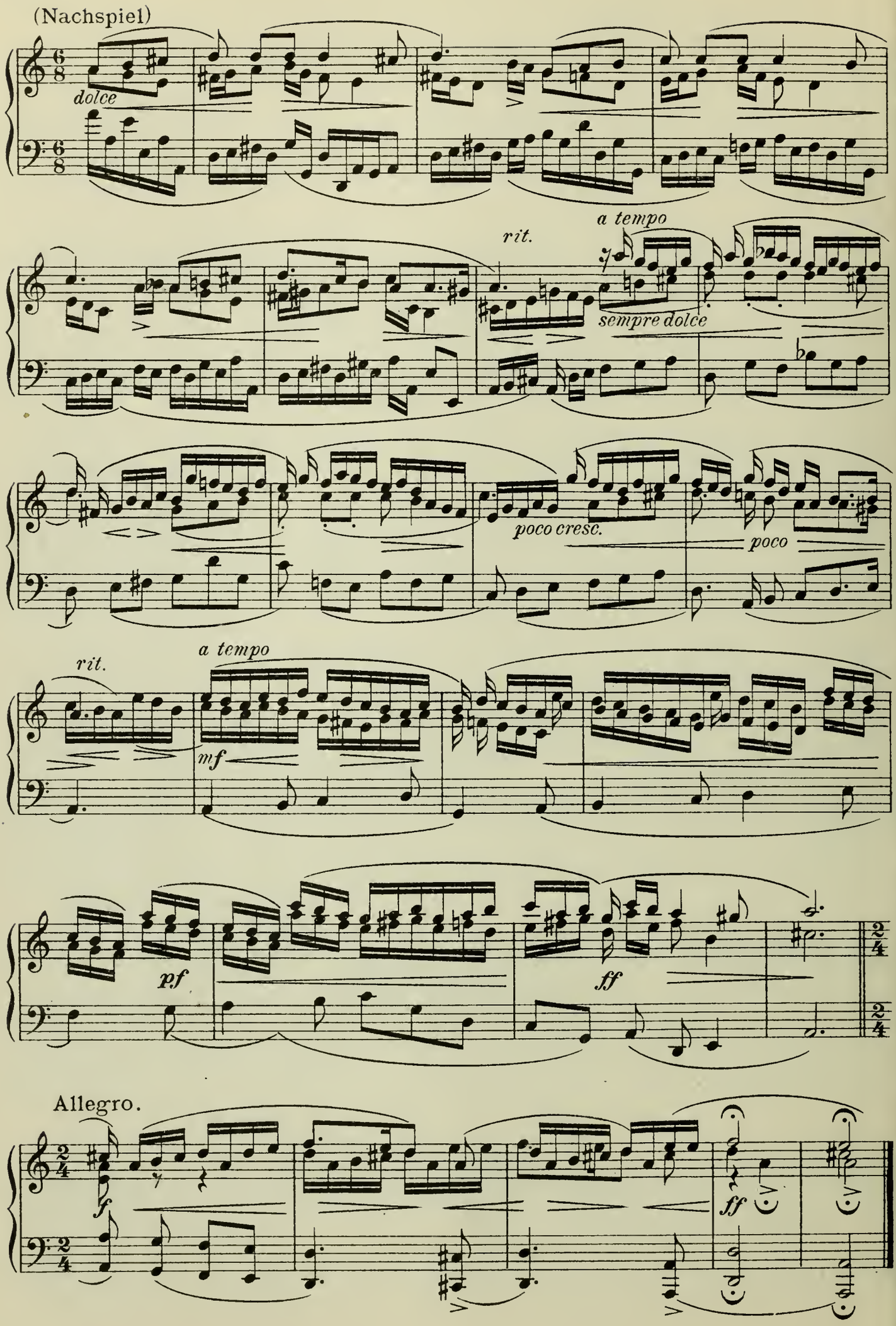


90. Tarquinio Merula (c. 1600-1652)

Canzon „La Pedrina“ (1637). Chaconne.



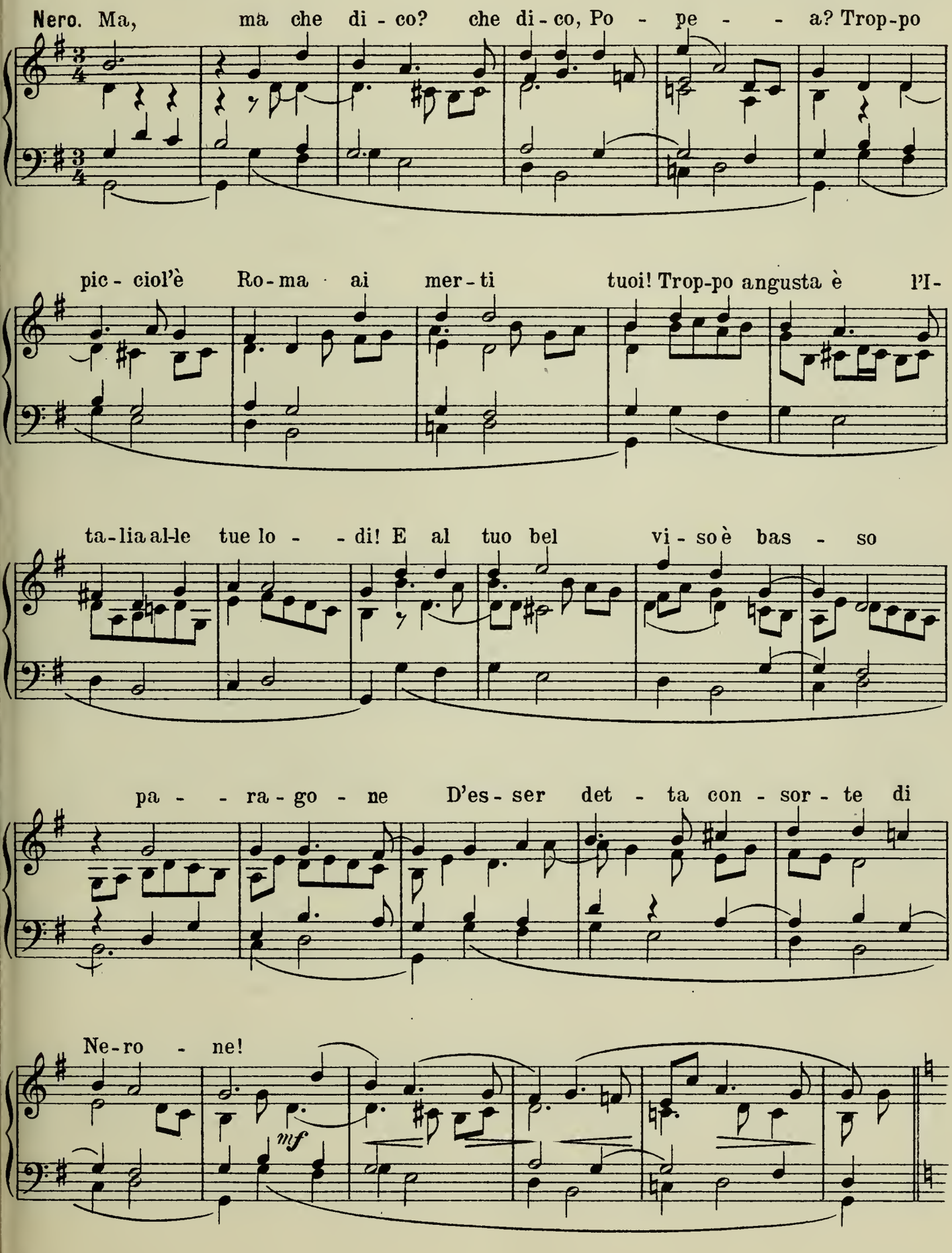

rit.
a tempo
mp
Var. 5.
cresc.
f
Var. 6.
mf
cresc.
f
sempre f
9/8
9/8
9/8
sf
ff
6/8
6/8


(Nachspiel)
dolce
rit.
a tempo
sempre dolce
poco cresc.
poco
rit.
a tempo
mf
pf
ff
Allegro.
f
ff

91. Claudio Monteverdi (1567-1643)

Arie aus L'incoronazione di Poppea (1642).

(mit Basso ostinato)



Et han que - sto svan-taggio i tuoi begl' oc - chi, tuoi begl' oc - -

chi, Che tra - scen-den - do i na - tu - ra - li e - sem - pi

E per mo - de - stia non toc - can - do i Cie - - - - -

li Non ri - ce - van tri - bu - to d'altr' ho - no - re Che di so - lo

si - - len - - tio e di stu - po - re!

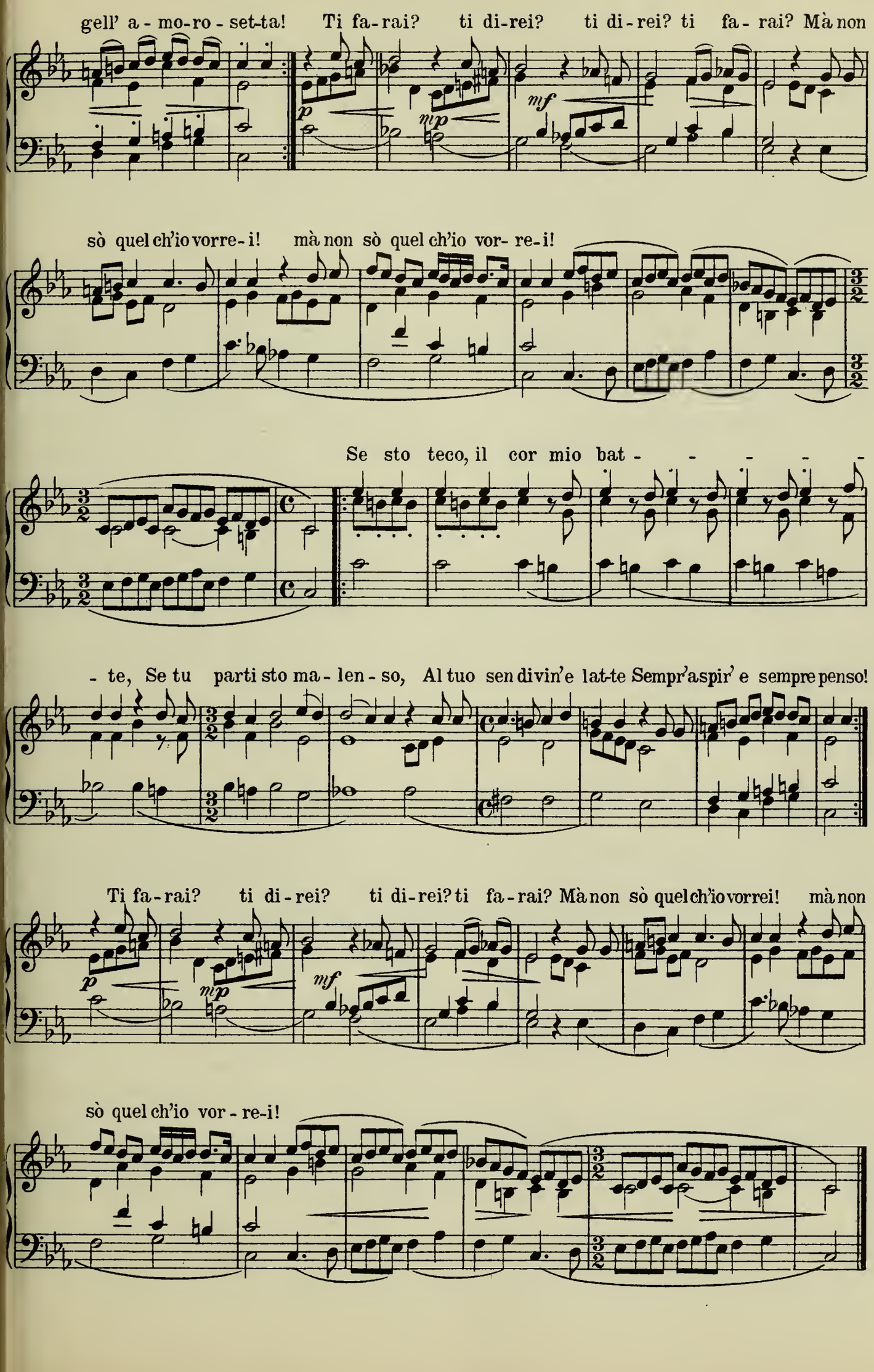
92. Claudio Monteverdi (1567-1643)

Arietta aus derselben Oper.

(Andantino)

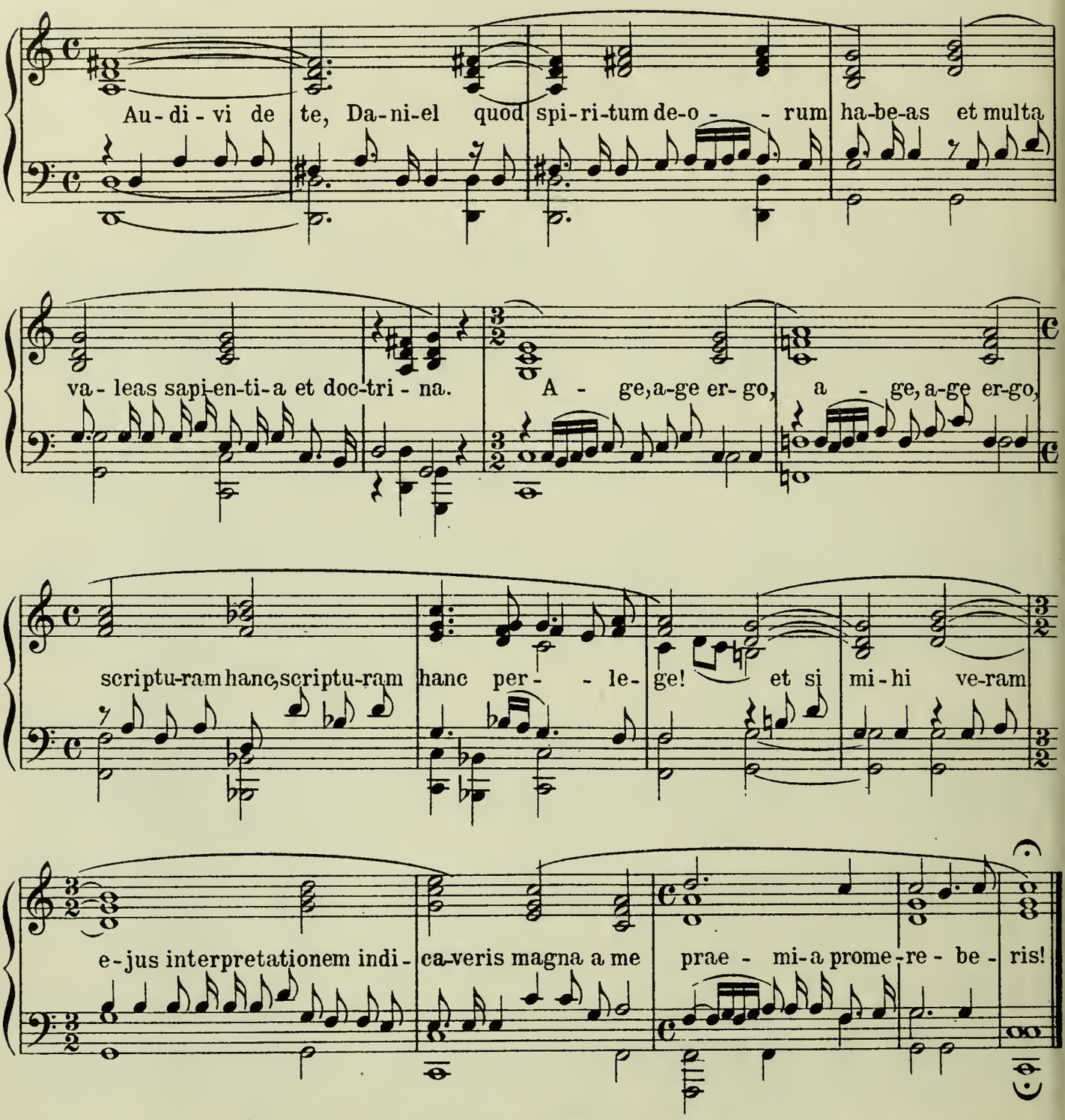
Valletto. Sent' un cer-to non sò che, Che mi piz-zica, di-let-ta Dimmi tu che cos' egl' è? Da mi-

p *p* *meno p* *dim.*


gell' a - mo-ro - set-ta! Ti fa-rai? ti di-rei? ti di-rei? ti fa- rai? Mà non
p
mp
mf
sò quel ch'io vorre- i! mà non sò quel ch'io vor- re-i!
Se sto teco, il cor mio bat - - - - -
- te, Se tu parti sto ma - len - so, Al tuo sen divin'e lat-te Sempr'aspir' e sempre penso!
Ti fa-rai? ti di-rei? ti di-rei? ti fa-rai? Mà non sò quel ch'io vorrei! mà non
p
mp
mf
sò quel ch'io vor - re-i!

93. Giacomo Carissimi (1604-1674)

Recitativ a. d. Oratorium Balthasar.



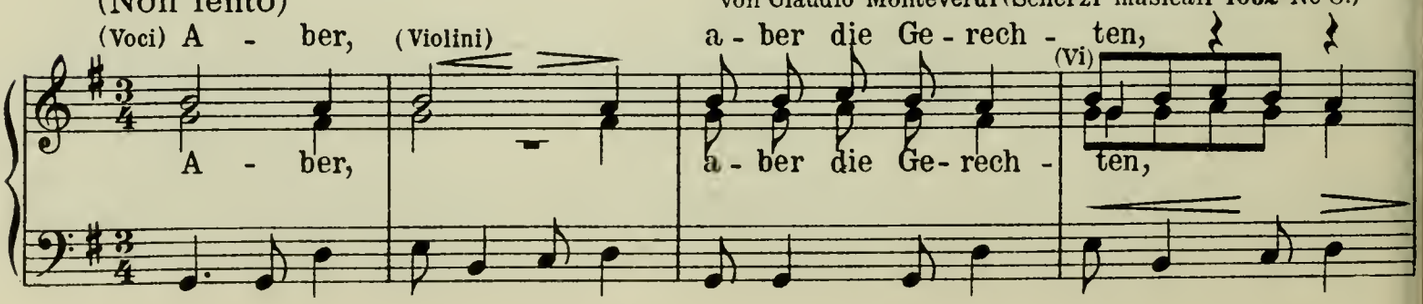
94. Heinrich Schütz (1585-1672)

Deutscher geistl. Gesang für 2 Soprane mit 2 obligaten Violinen und Basso continuo (Ostinato)

Harmoniae sacrae II (1647) No. 16, 2. Teil (in stile oratorio) anlehnend an die Ciacona „Zefiro, torna" für 2 Tenöre und B. von Claudio Monteverdi (Scherzi musicali 1632 No 8.)

Ciacona.

(Non lento)



die Ge-rech-ten müs - sen sich freu - en! A - ber die Ge-rech-

vi

die - Ge-rech-ten müssen sich freu - en! A-ber die Ge-rech-

ten müs-sen sich freu - en! müs-sen sich freu -

vi

ten müs-sen sich freu - en!

- - - - - - - - - - - - - - en!

5 5 vi

müs-sen sich freu - - - - - - - - en!

müs-sen sich freu - -

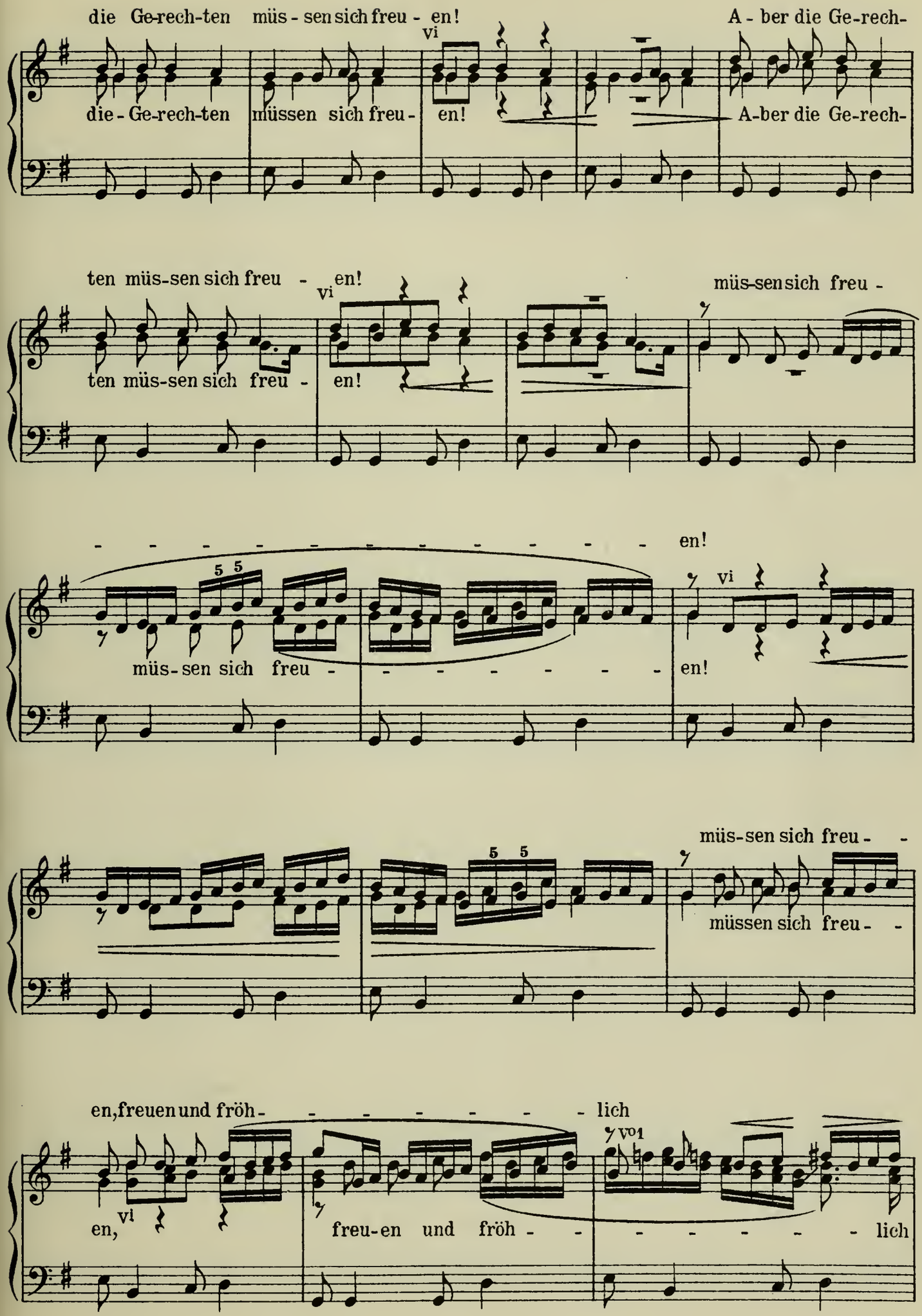
5 5

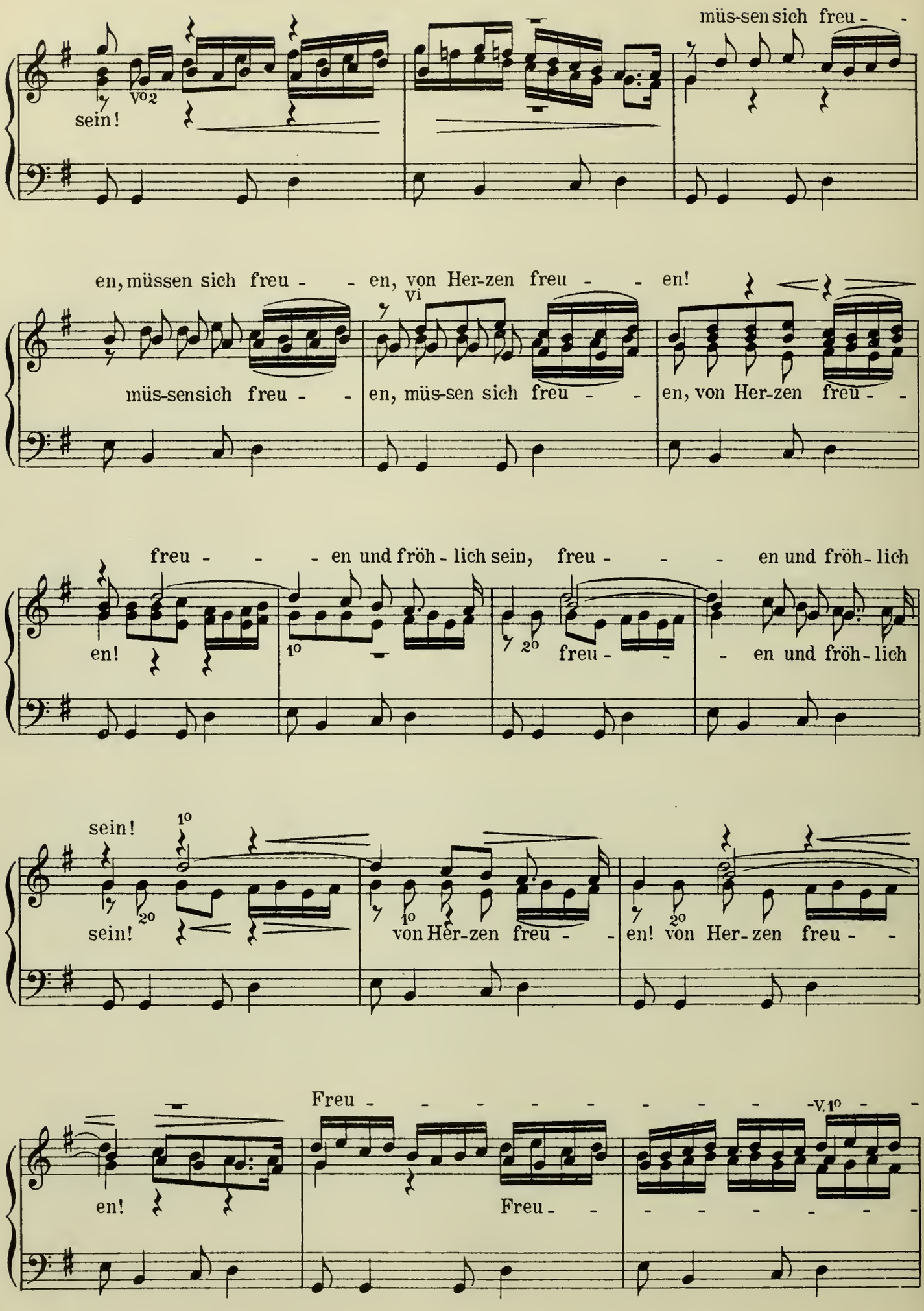
müssen sich freu - -

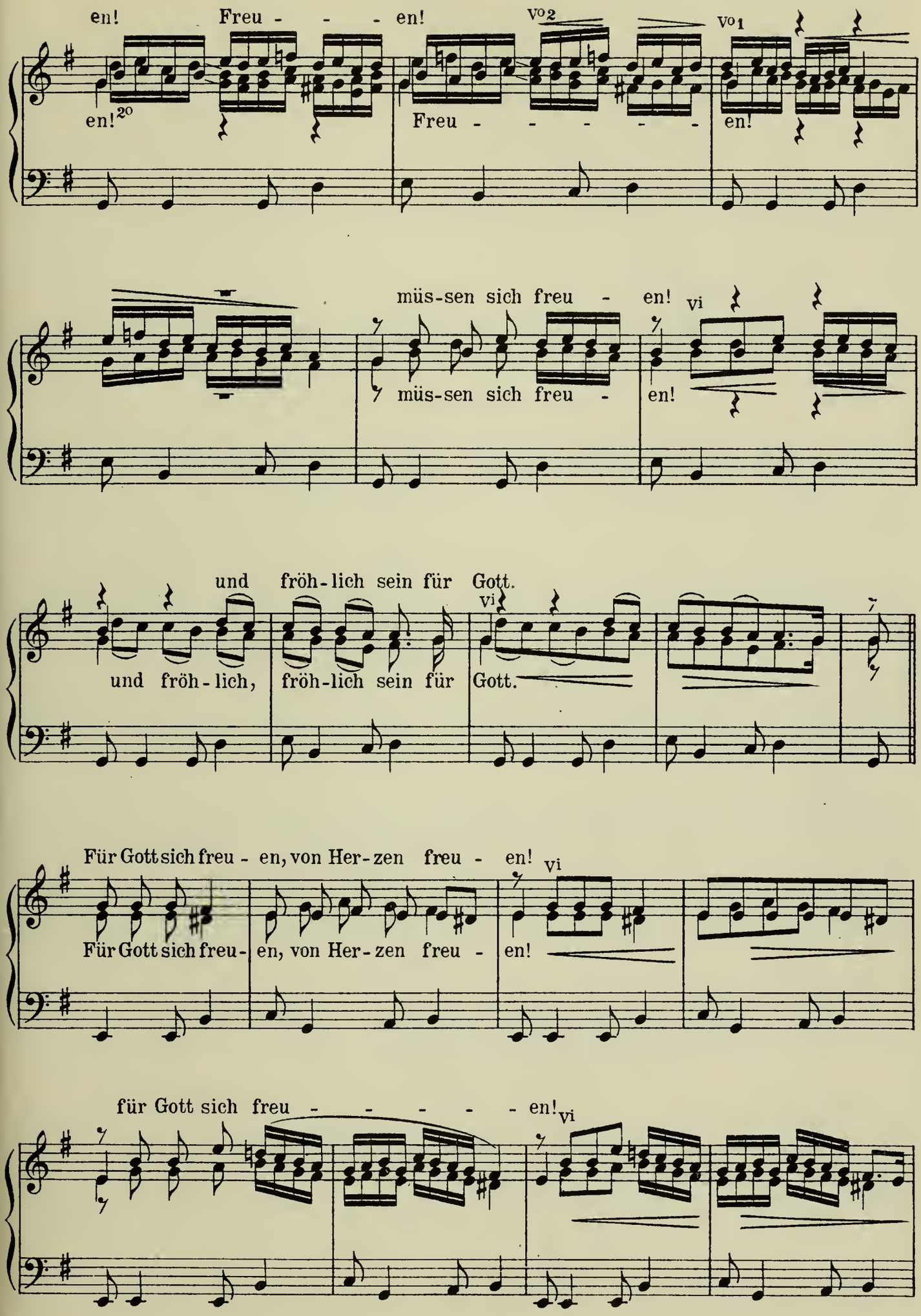
en, freuen und fröh - - - - - - - - lich

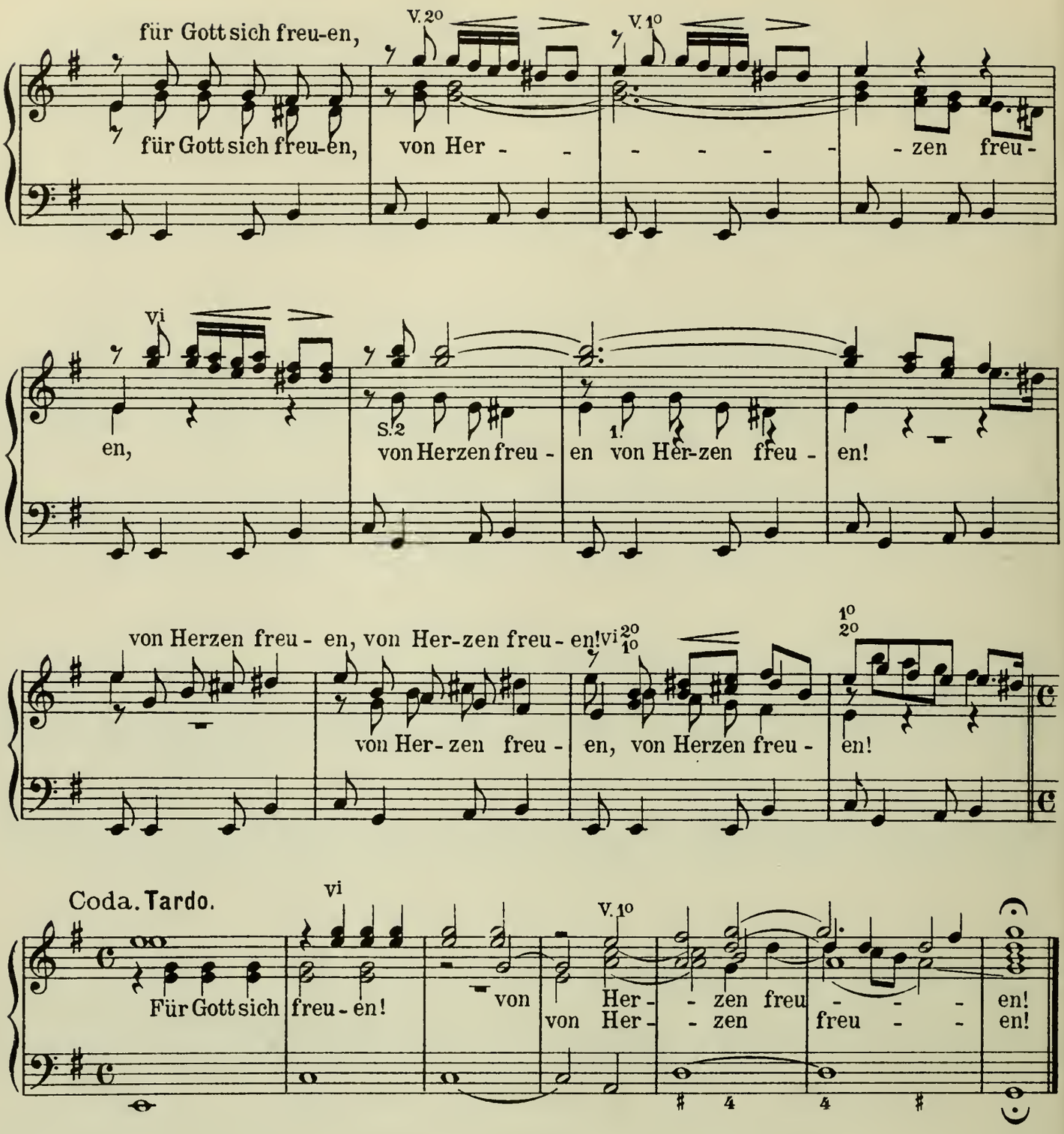
vo1

en, vi freu-en und fröh - - - - - - - - lich




müs-sen sich freu - -
sein!
vo 2
en, müssen sich freu - - en, von Her-zen freu - - en!
vi
müs-sen sich freu - - en, müs-sen sich freu - - en, von Her-zen freu - -
freu - - - en und fröh - lich sein, freu - - - en und fröh - lich
en!
1o
2o
freu - - - en und fröh - lich
sein!
1o
sein!
2o
von Her-zen freu - -
1o
en! von Her-zen freu - -
2o
Freu - - - - - - - - - V. 1o - -
en!
Freu - - - - - - - - -


en! Freu - - - en!
vo2
vo1
en!20
Freu - - - - -
en!
müs-sen sich freu - en!
vi
müs-sen sich freu -
en!
und fröh-lich sein für Gott.
und fröh-lich, fröh-lich sein für Gott.
Für Gott sich freu - en, von Her-zen freu - en!
Für Gott sich freu-
en, von Her-zen freu -
en!
für Gott sich freu - - - - - en!



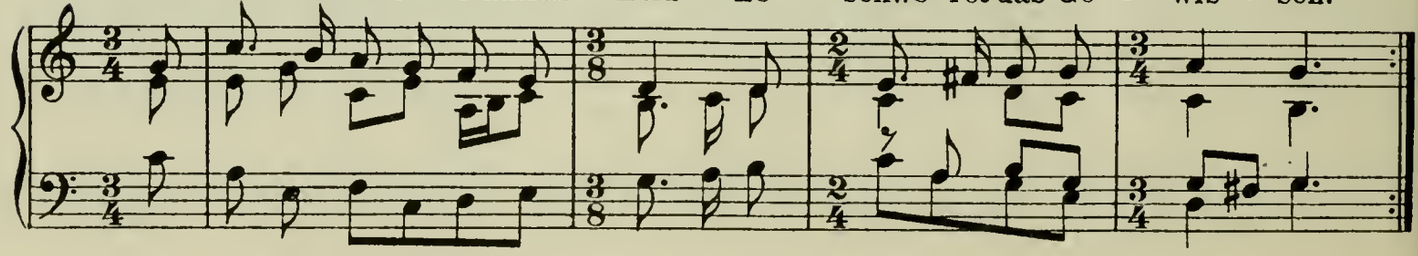
95-96. Heinrich Albert (1604-1651)

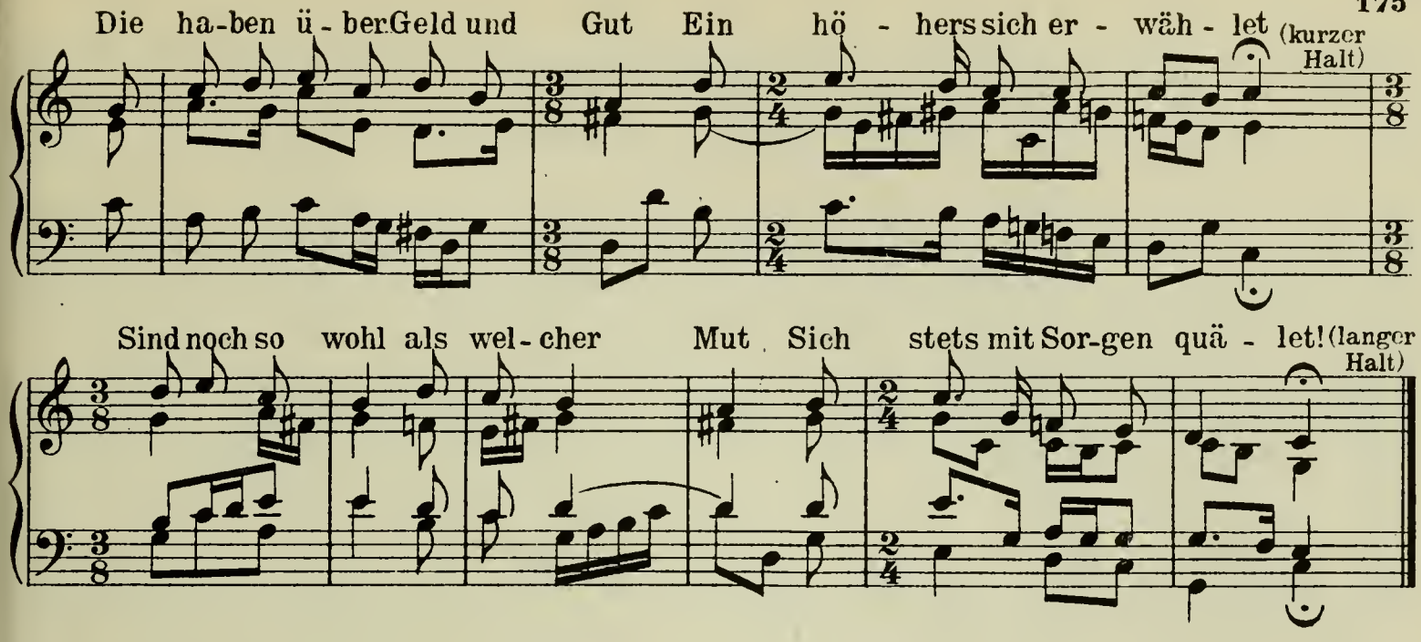
Zwei deutsche Lieder (mit Generalbaß) 1645.

(Andantino)

I.

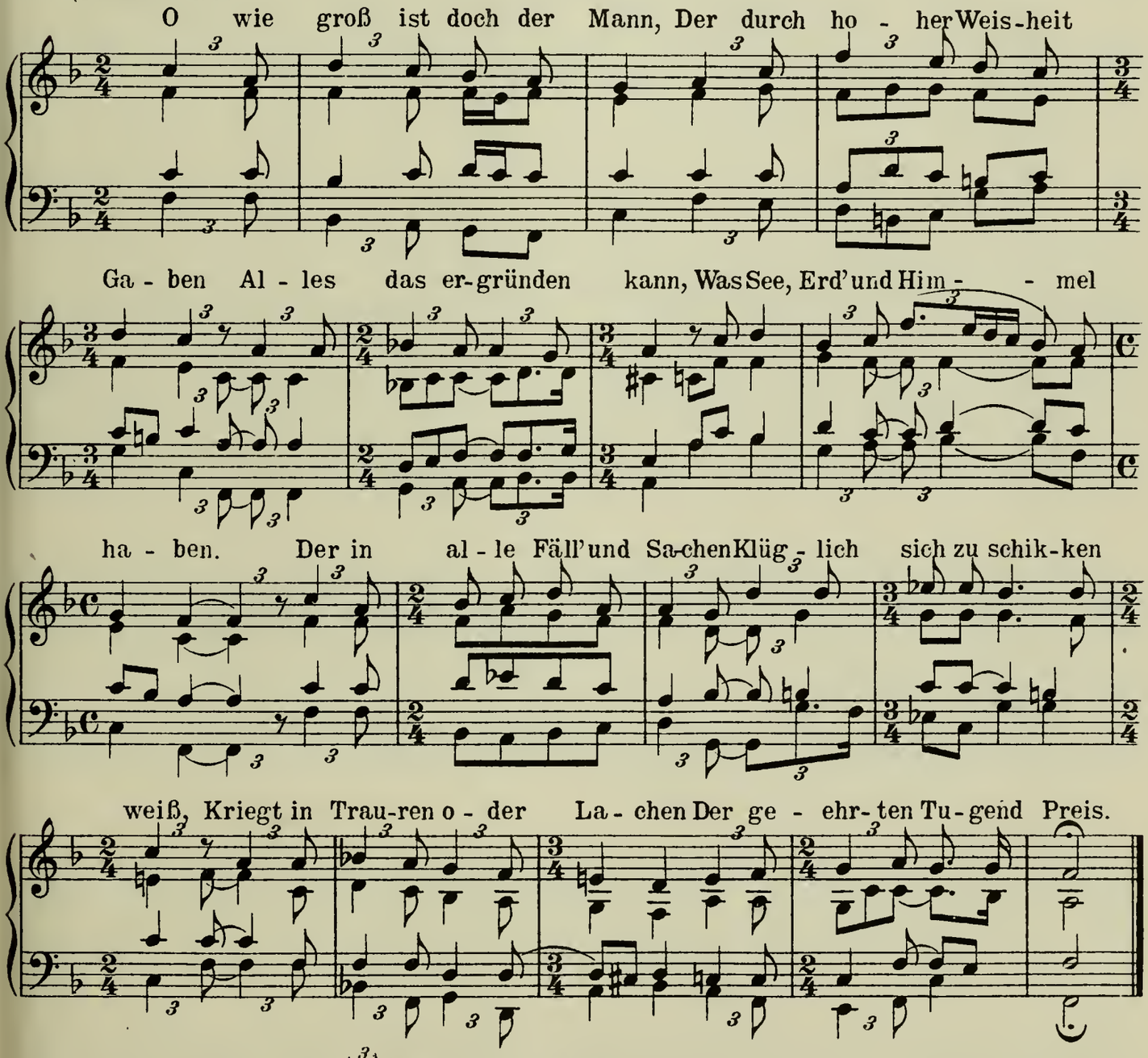
Ich lo - be die all-hier der Zeit In Fröh-lichkeit ge - nie - ßen,
Da - fer - ne nur kein heimlich Leid Be - schwe-ret das Ge - wis - sen.





II.

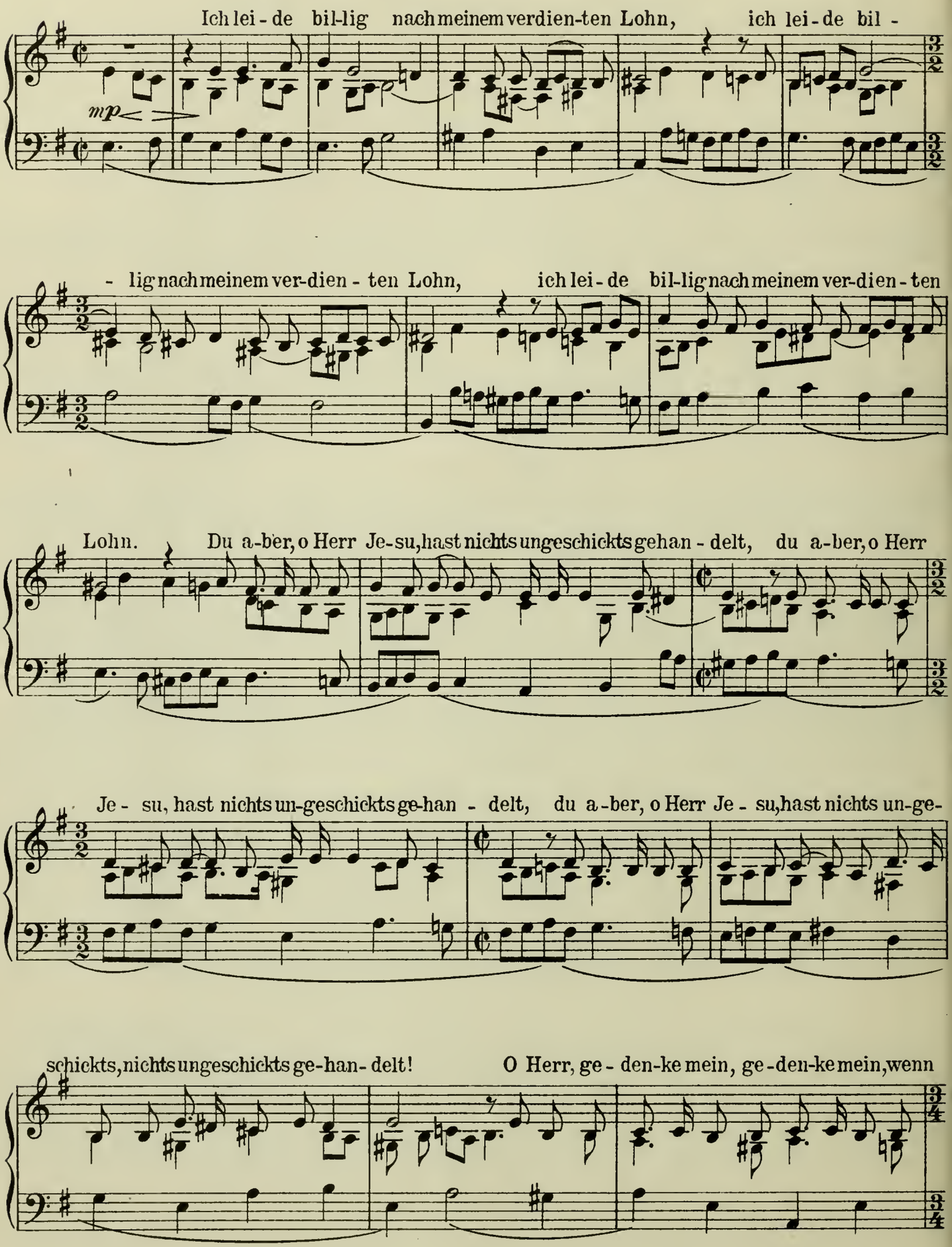
(Andantino)

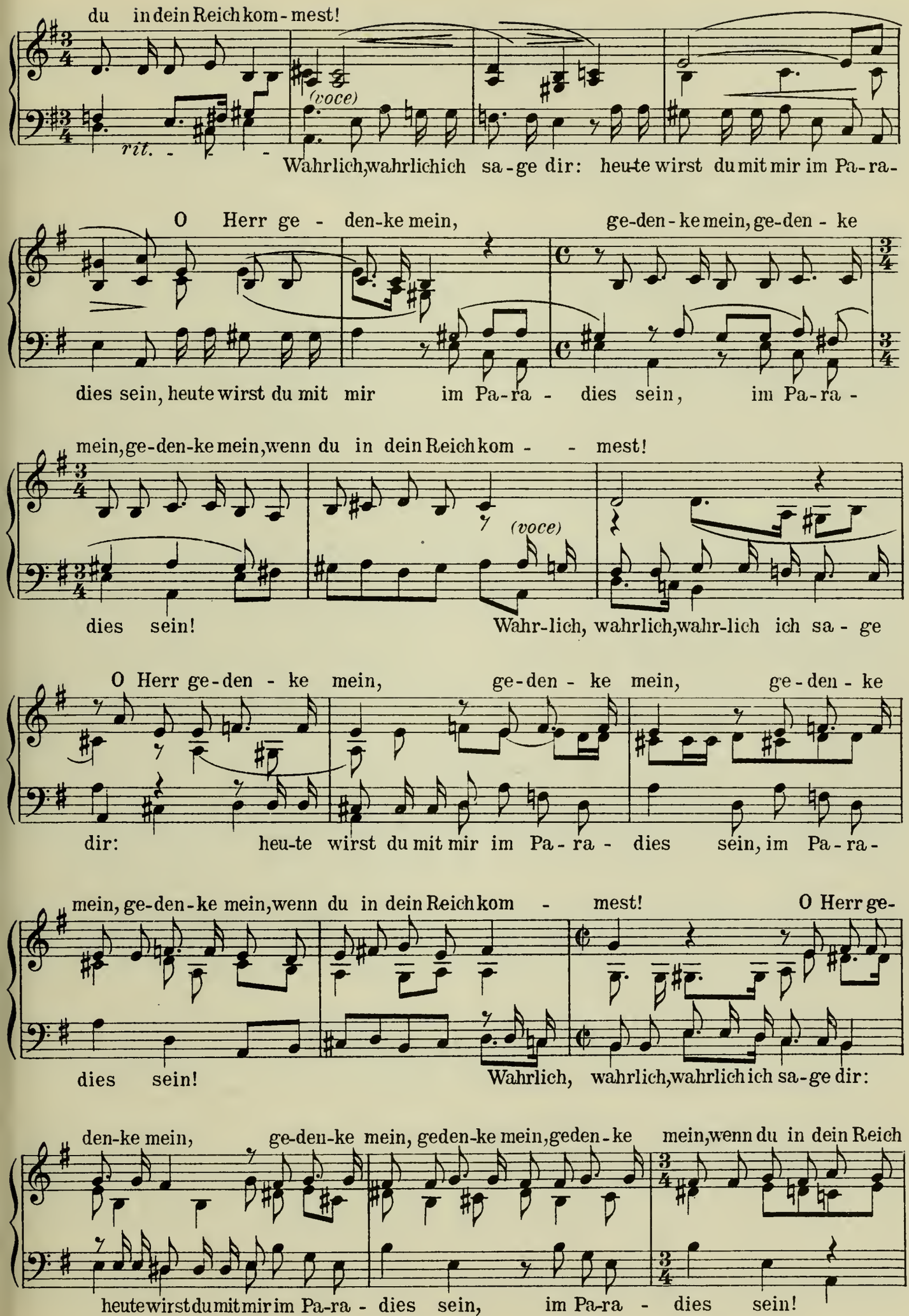


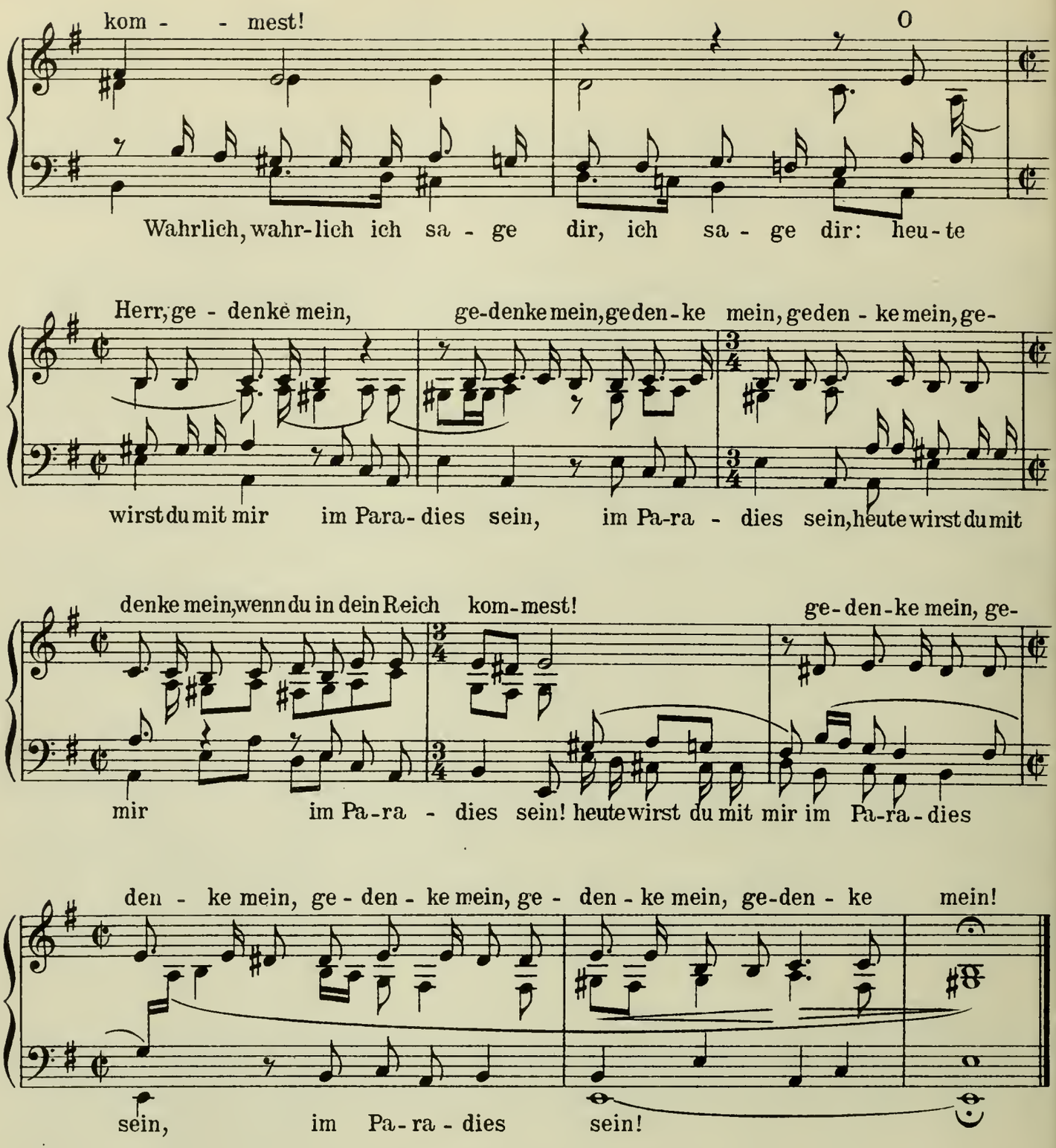
Die mit *3* bezeichneten Noten ($\overset{3}{\text{♩}}\,\text{♪}$) sind nicht eigentlich Triolen, sondern bringen statt 2 Achtel 3 von gleicher Länge, sodaß mehrfache eine Art $\frac{5}{8}$ Takt dabei entsteht, der aber als solcher nicht verständlich ist. Die obige Schreibweise stellt die an sich ganz einfache Struktur des Liedes deutlich heraus, die in der Originalnotierung (im $\frac{4}{2}$ Takt) schwer zu erkennen ist, da alle Freiheiten des Vortrags (auch die Dehnungen der Schlüsse) durch wechselnde Notenwerte ausgedrückt sind.

97. Andreas Hammerschmidt (1612-1675)

Geistlicher Dialog für Alt und Baß (1645)

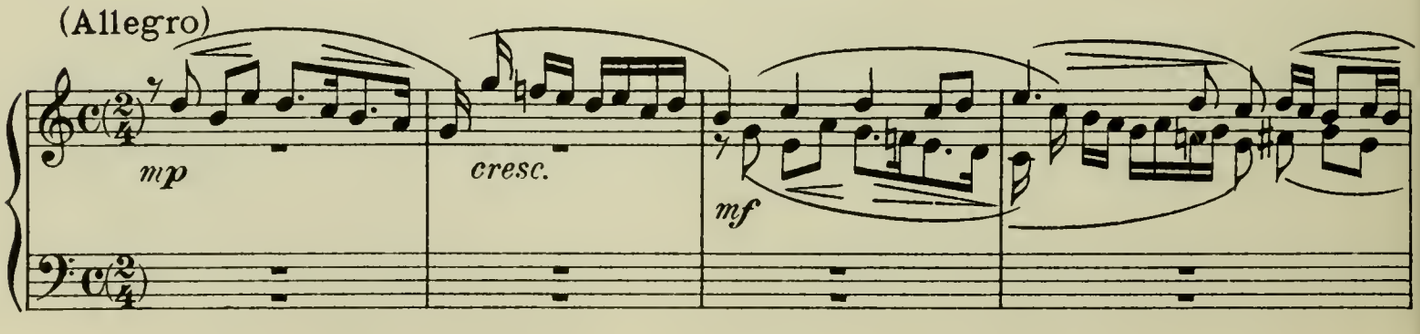


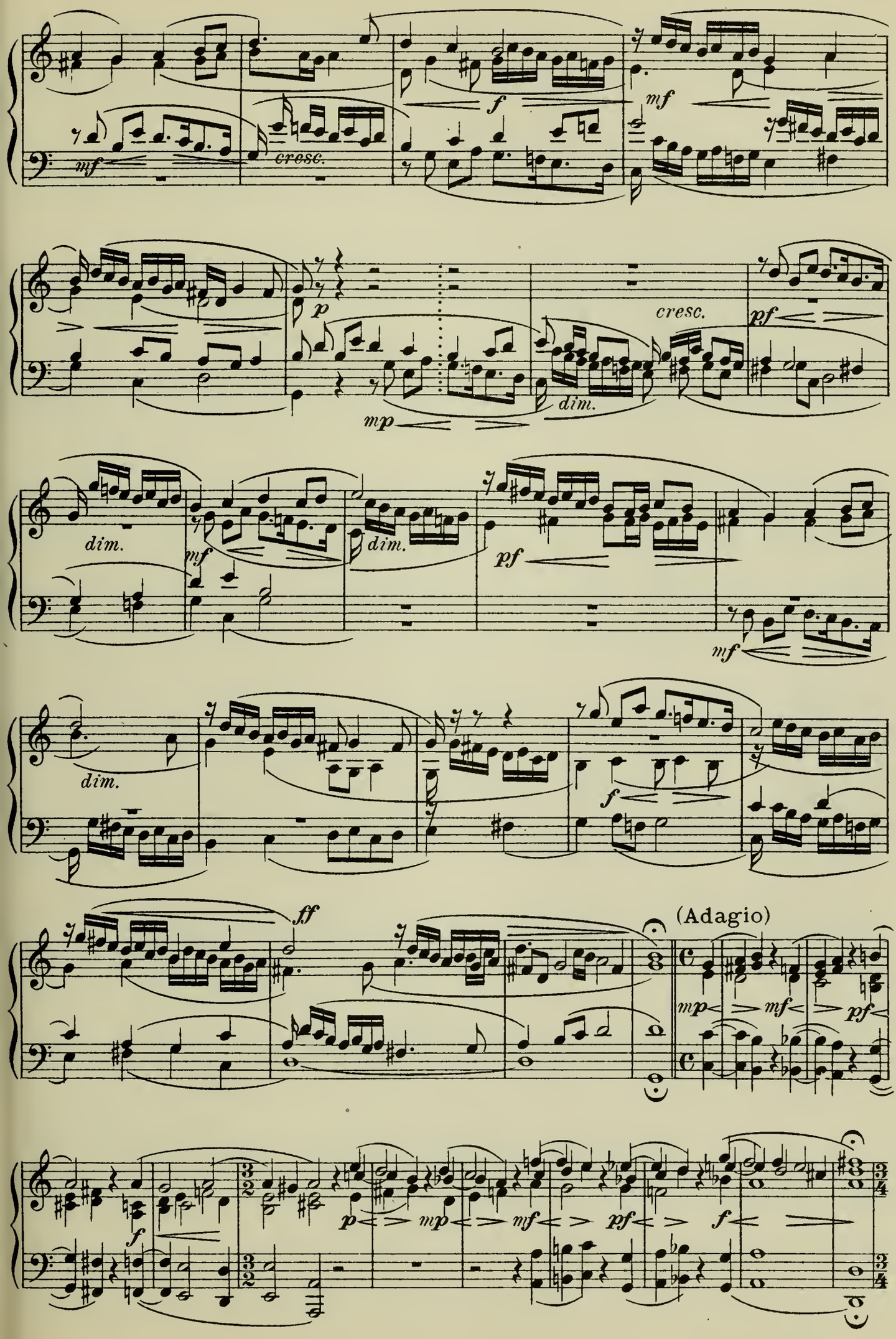

du in dein Reich kom - mest!
rit.
(voce)
Wahrlich, wahrlich ich sa - ge dir: heu-te wirst du mit mir im Pa-ra-
O Herr ge - den-ke mein, ge-den - ke mein, ge-den - ke
dies sein, heute wirst du mit mir im Pa-ra - dies sein, im Pa-ra -
mein, ge-den-ke mein, wenn du in dein Reich kom - - mest!
(voce)
dies sein! Wahr-lich, wahrlich, wahr-lich ich sa - ge
O Herr ge-den - ke mein, ge-den - ke mein, ge-den - ke
dir: heu-te wirst du mit mir im Pa - ra - dies sein, im Pa-ra-
mein, ge-den-ke mein, wenn du in dein Reich kom - mest! O Herr ge-
dies sein! Wahrlich, wahrlich, wahrlich ich sa-ge dir:
den-ke mein, ge-den-ke mein, geden-ke mein, geden - ke mein, wenn du in dein Reich
heute wirst du mit mir im Pa-ra - dies sein, im Pa-ra - dies sein!

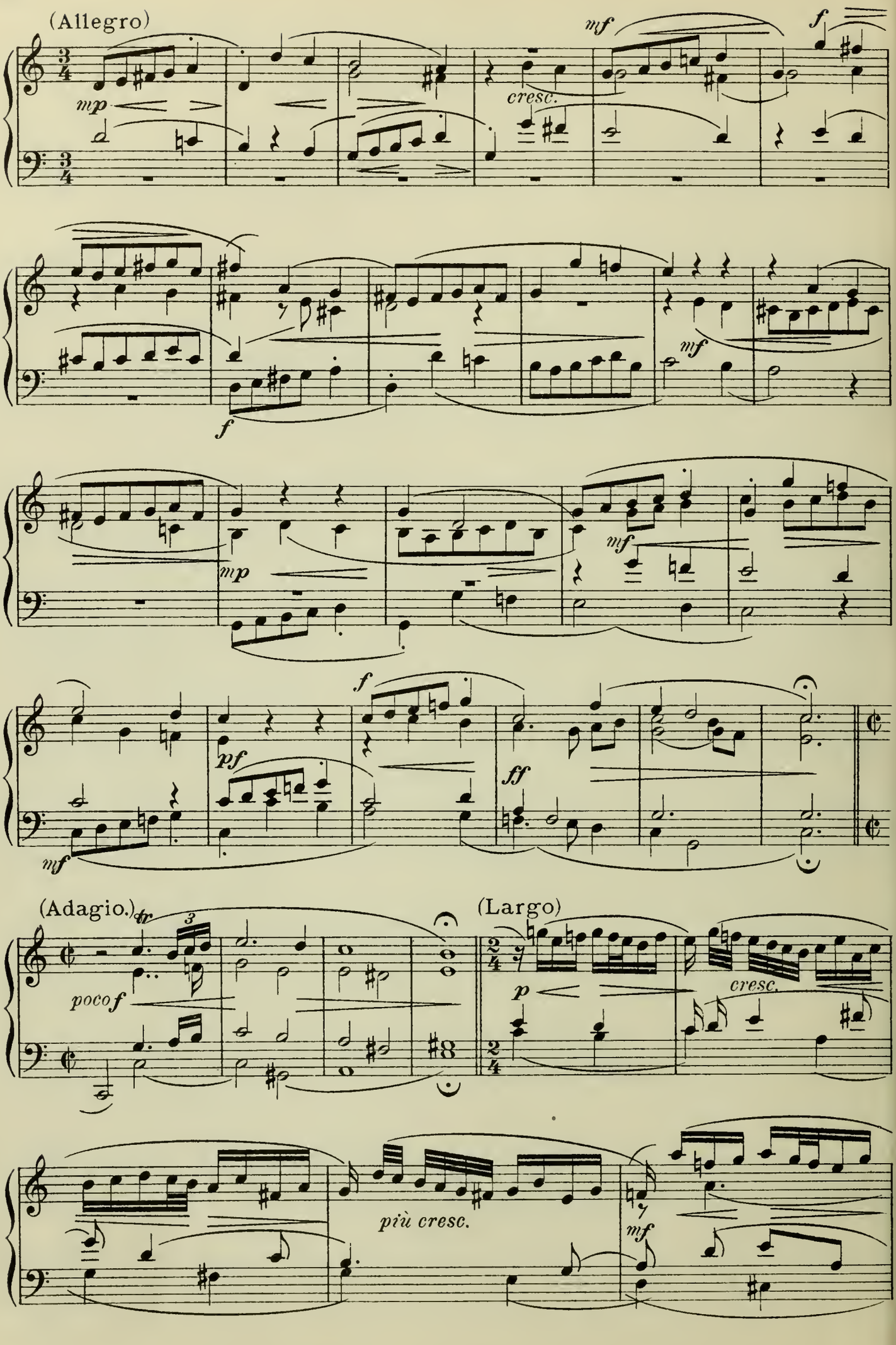


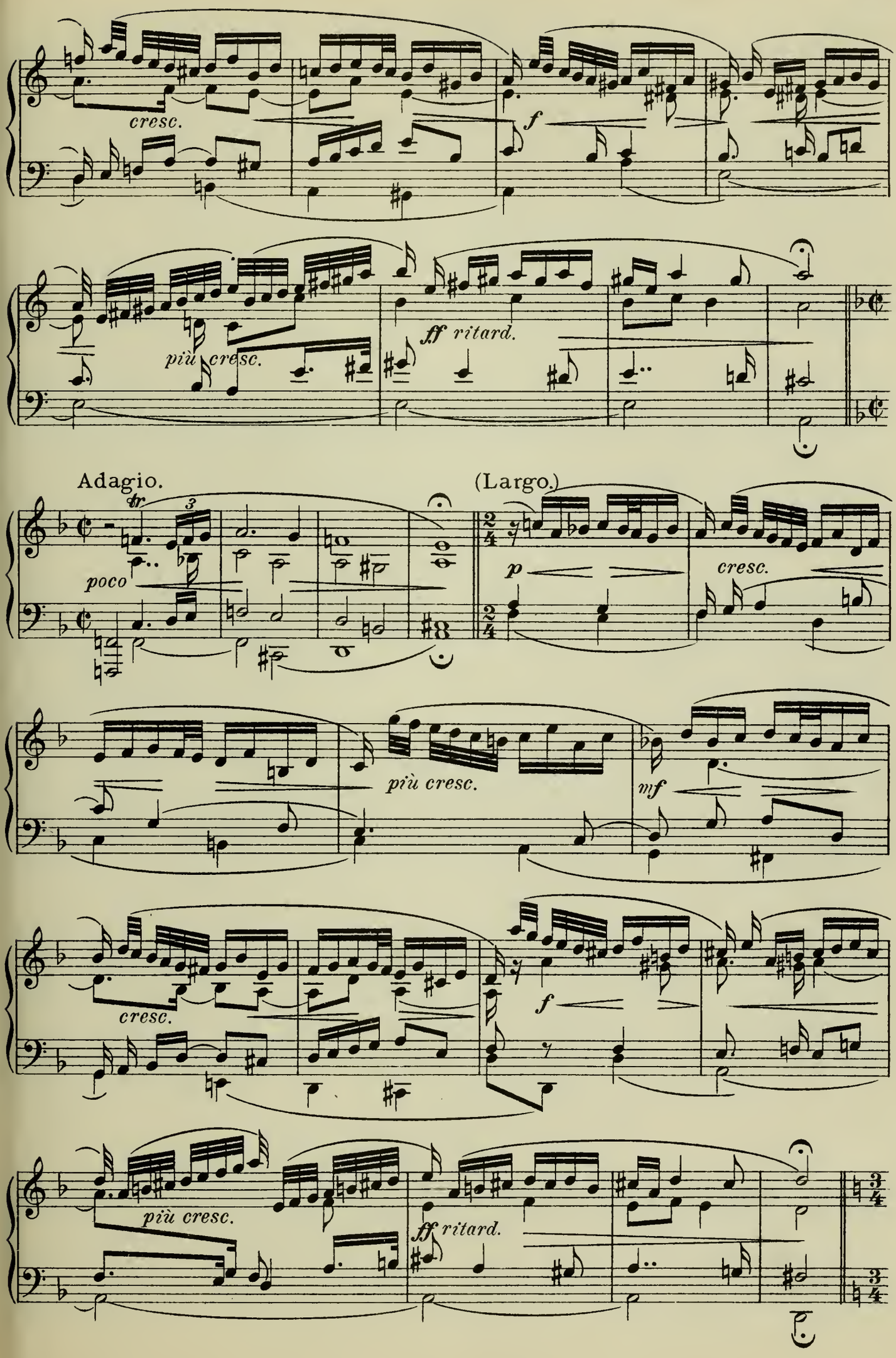
98. Massimiliano Neri

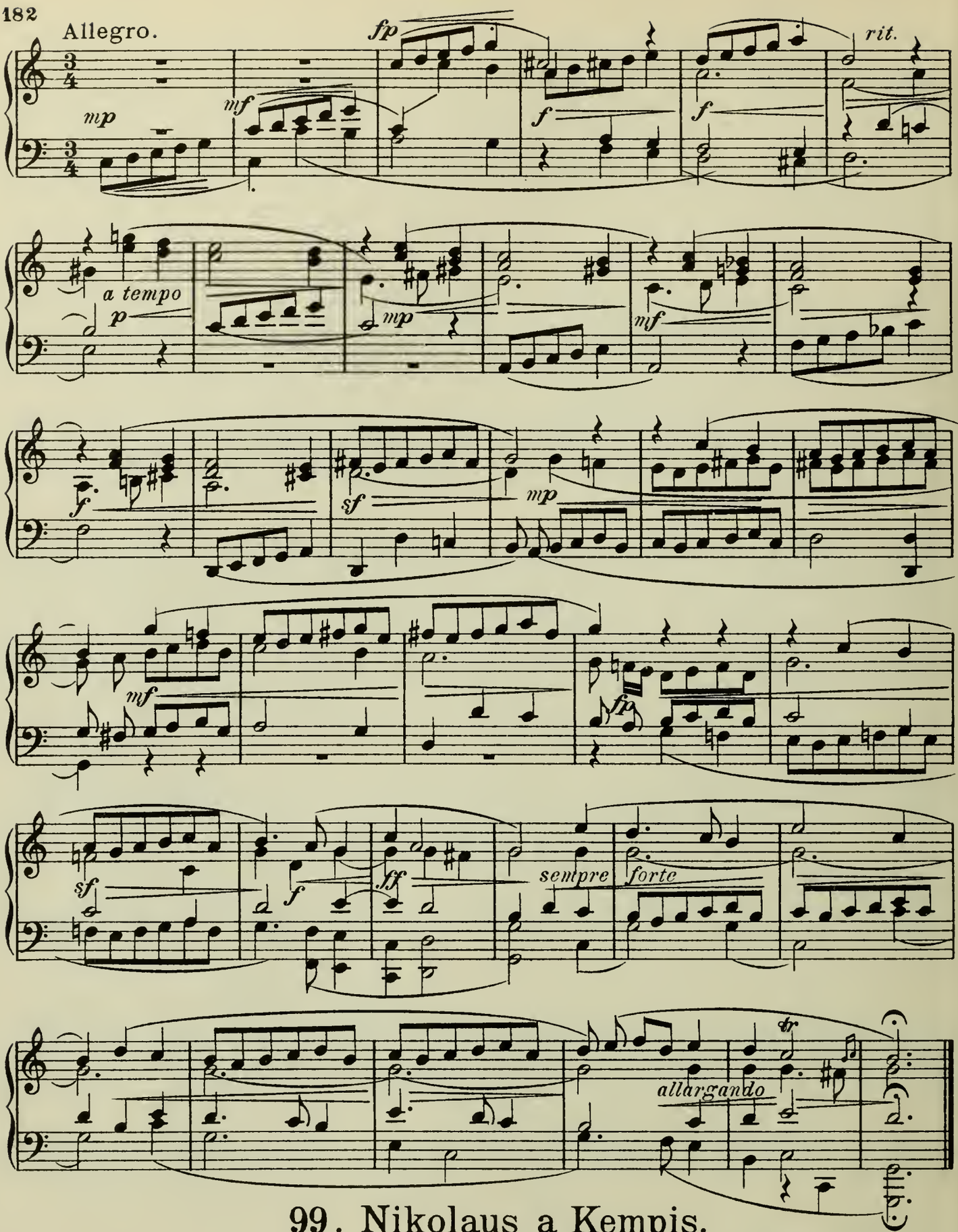
Sonata a 4 (1644)




mf
cresc.
f
mf
p
mp
cresc.
dim.
pf
dim.
mf
dim.
pf
mf
dim.
f
ff
(Adagio)
mp
mf
pf
f
p
mp
mf
pf
f

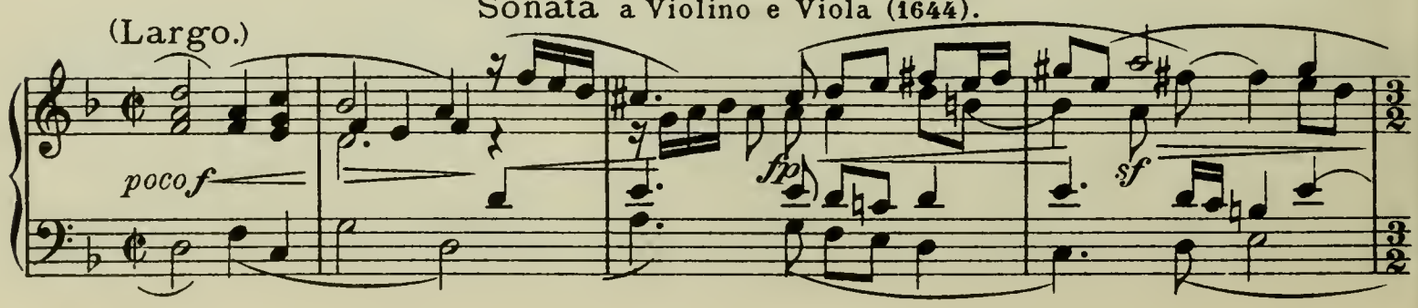

(Allegro)
mp
cresc.
mf
f
f
mf
mp
mf
f
pf
ff
mf
(Adagio.)
tr
poco f
(Largo)
p
cresc.
più cresc.
mf

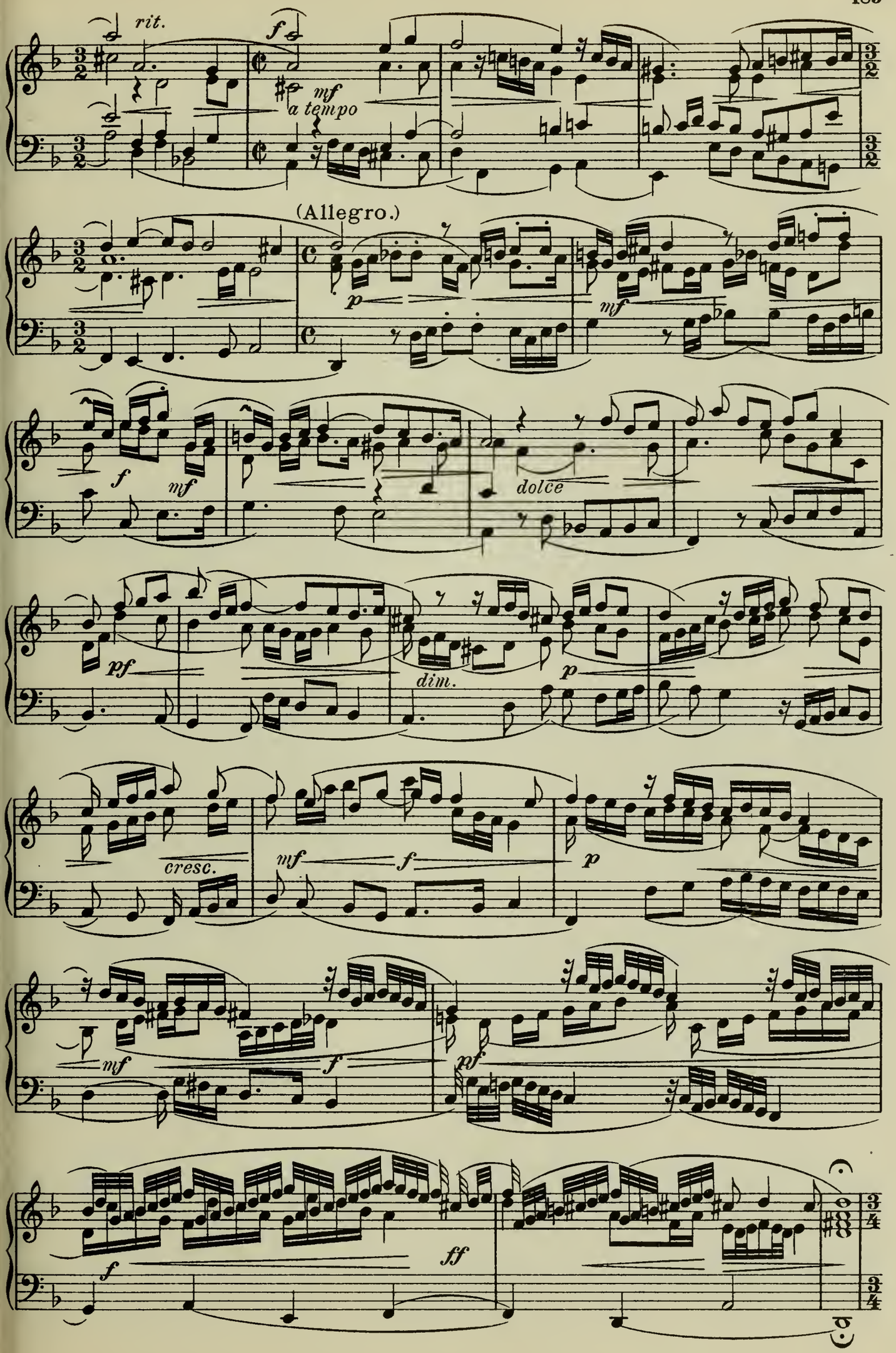

cresc.
f
più cresc.
ff ritard.
Adagio.
tr
3
poco
(Largo.)
p
cresc.
più cresc.
mf
cresc.
f
più cresc.
ff ritard.



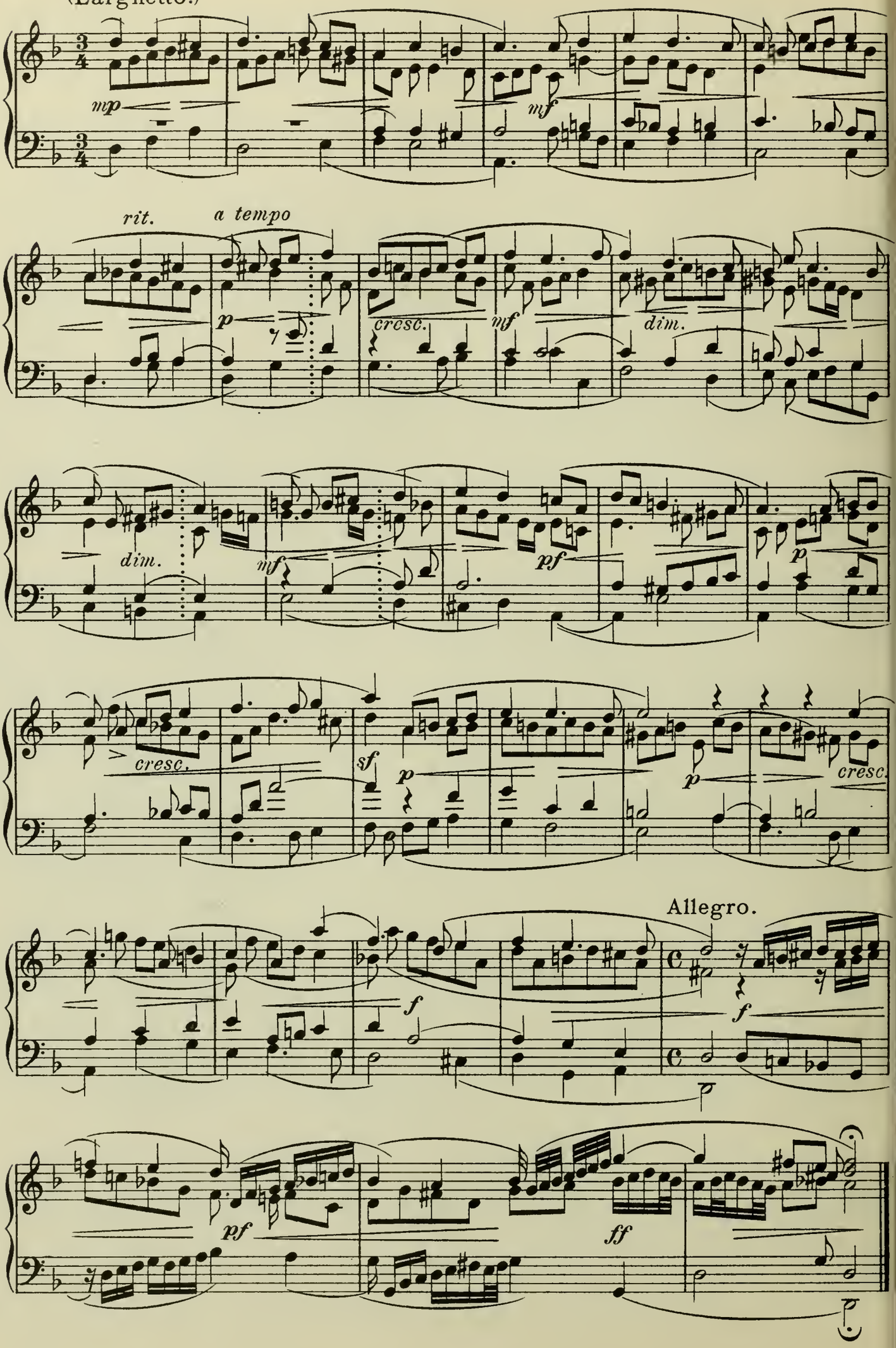
99. Nikolaus a Kempis.

Sonata a Violino e Viola (1644).



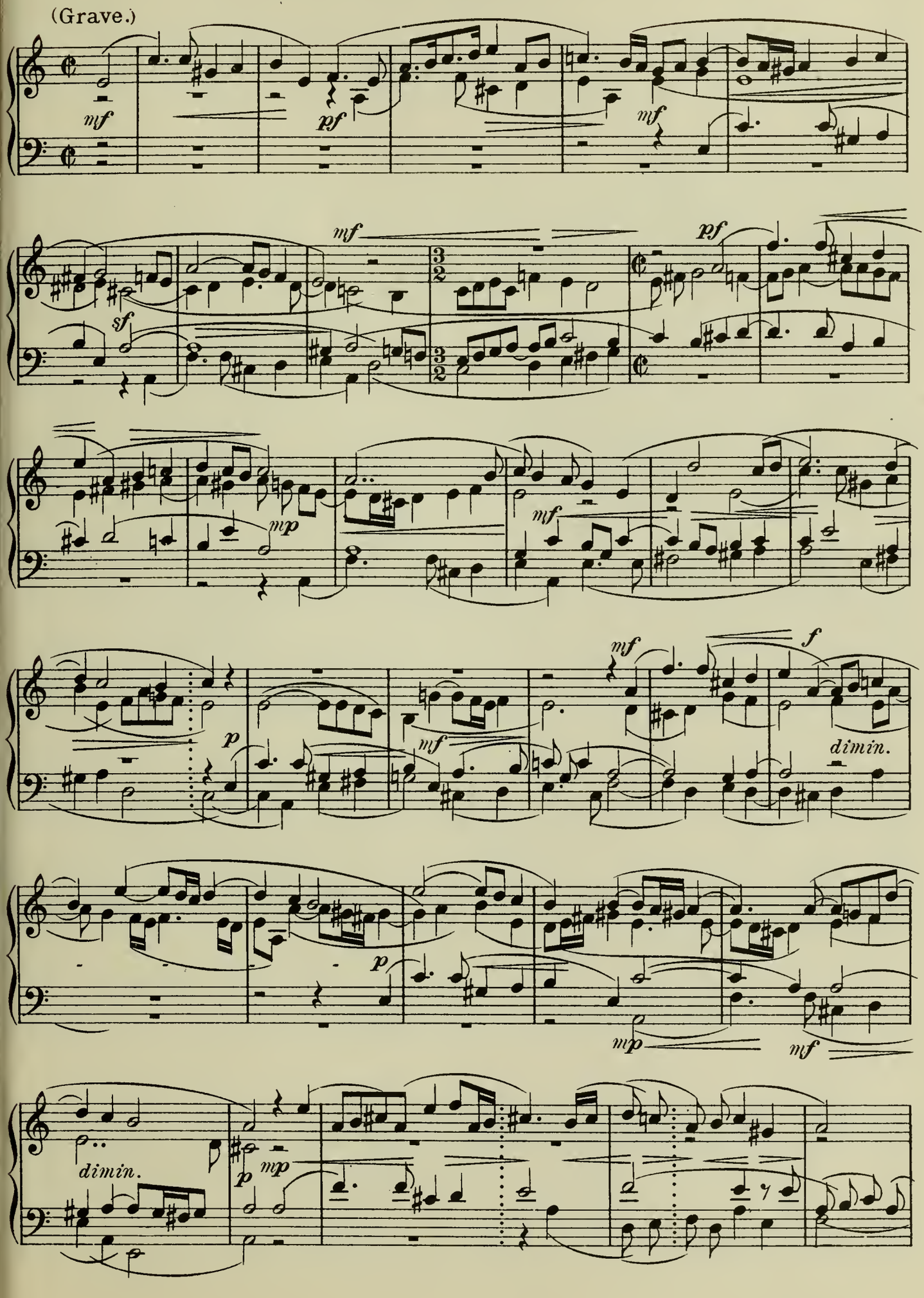

rit.
f
mf
a tempo
(Allegro.)
p
mf
f
mf
dolce
pf
dim.
p
cresc.
mf
f
p
mf
f
pf
f
ff

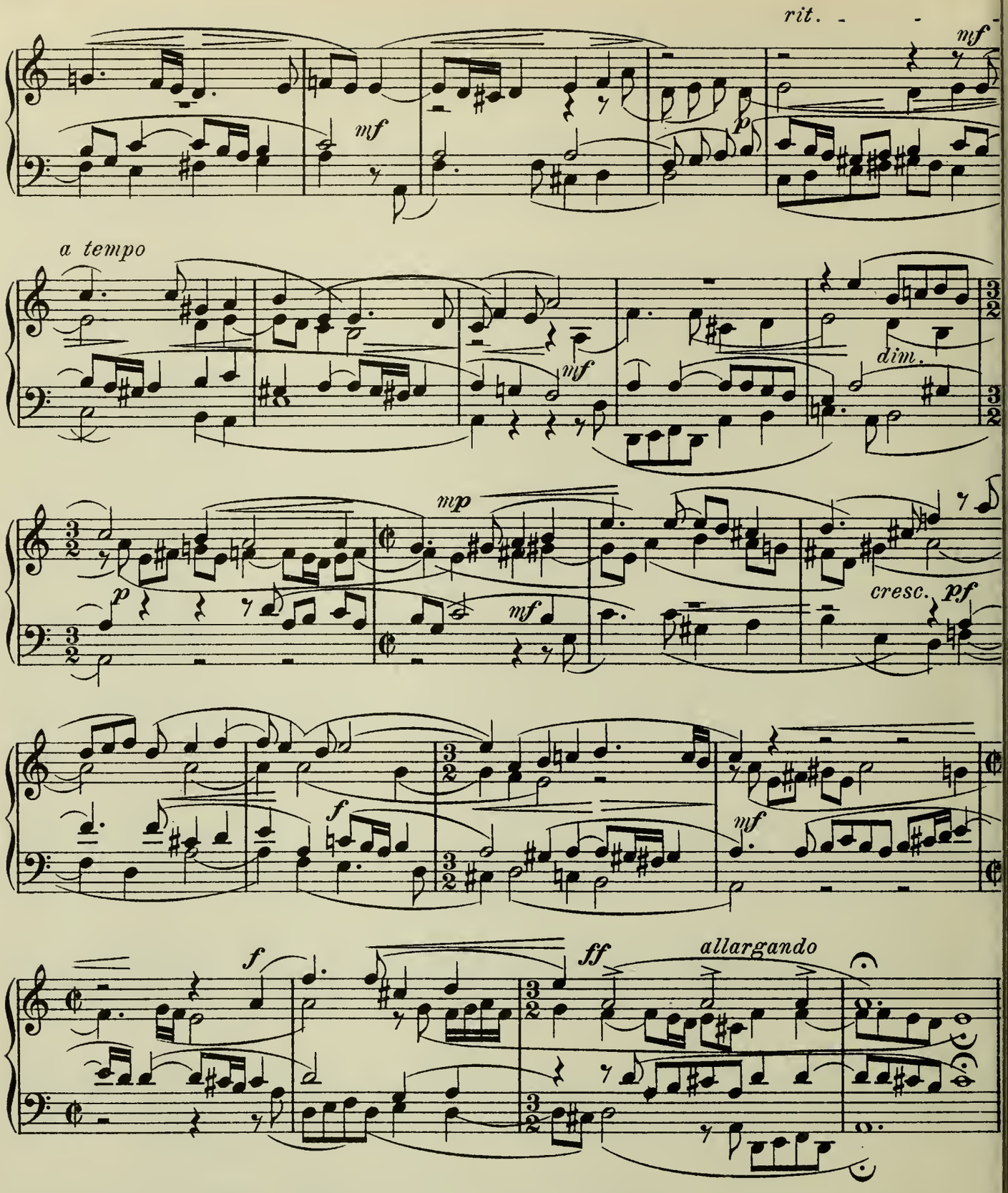
(Larghetto.)


mp
mf
rit.
a tempo
p
cresc.
mf
dim.
dim.
mf
pf
p
cresc.
sf
p
p
cresc.
Allegro.
f
f
pf
ff

100. Johann Jakob Froberger (c. 1620-1667)

Fantasia a 4.

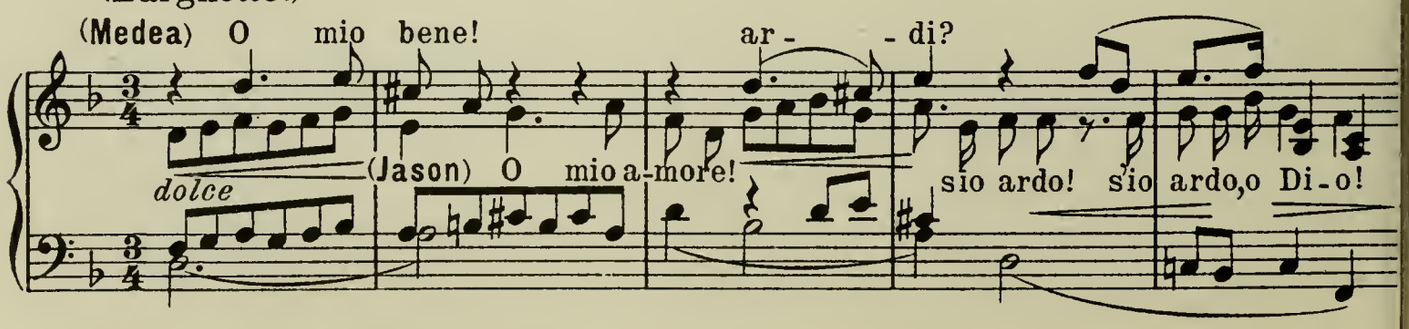


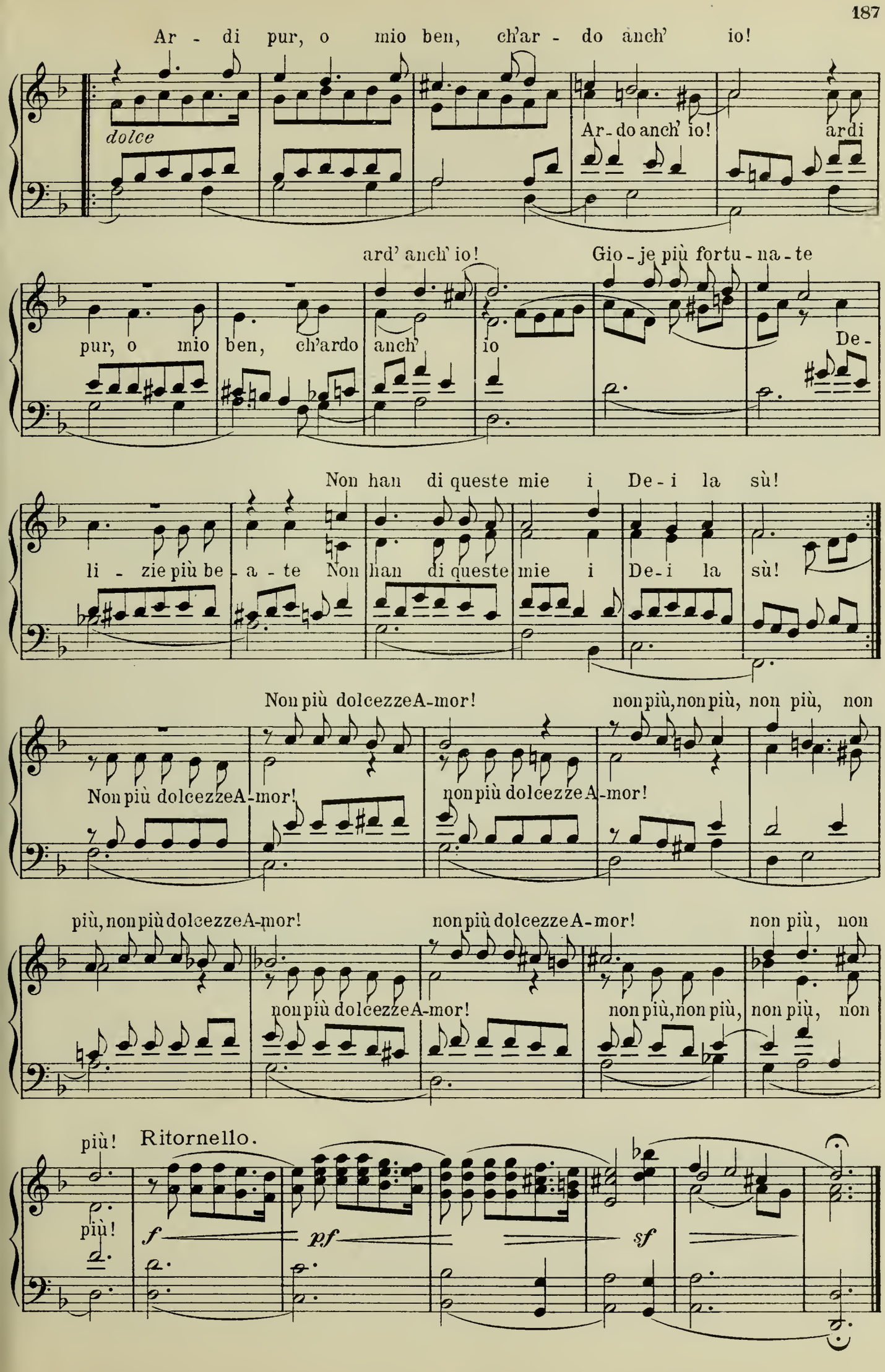


101. Francesco Cavalli (1599-1676)

Duett (Medea und Jason) aus Giasone (1649).

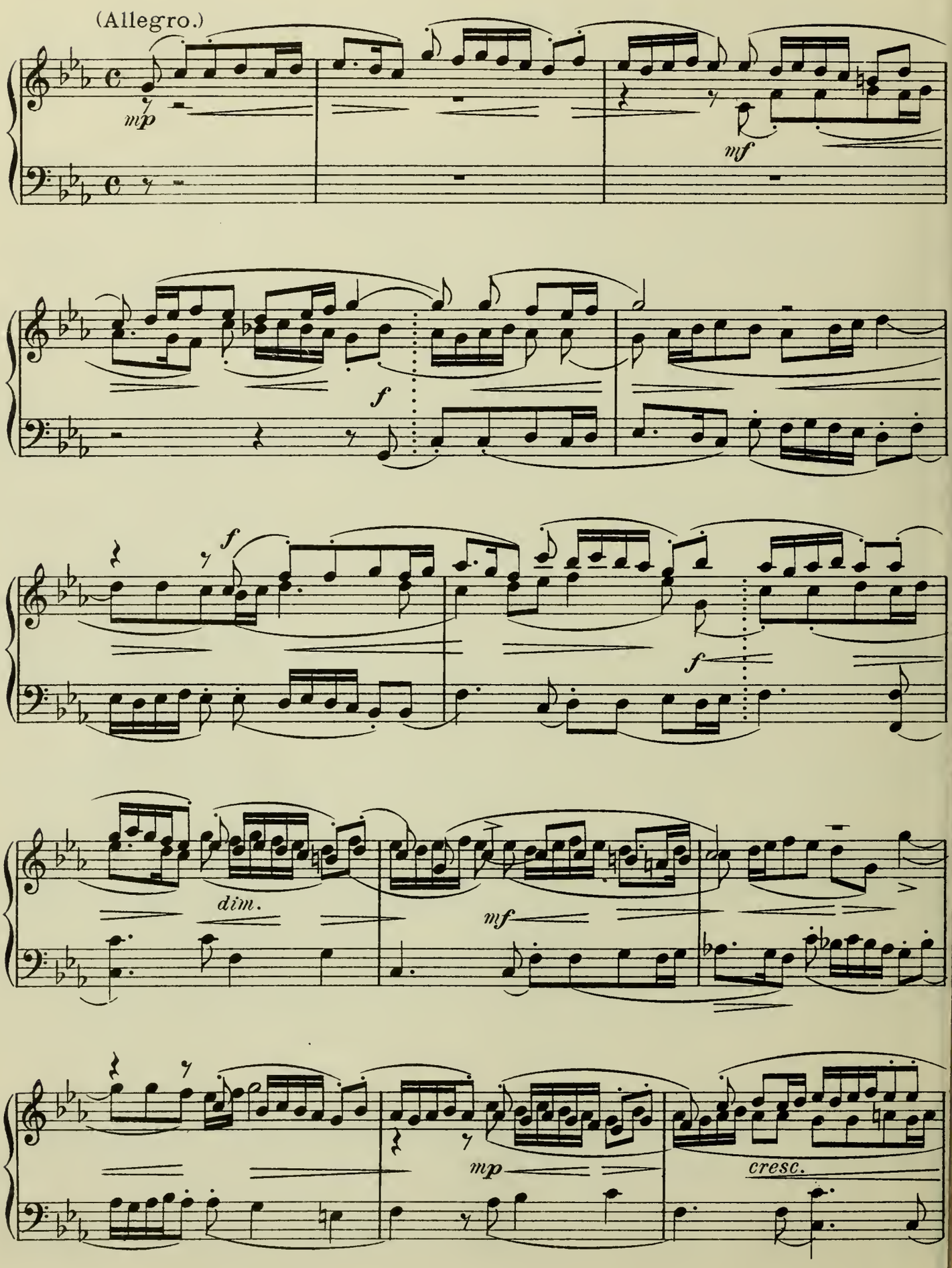
(Larghetto.)

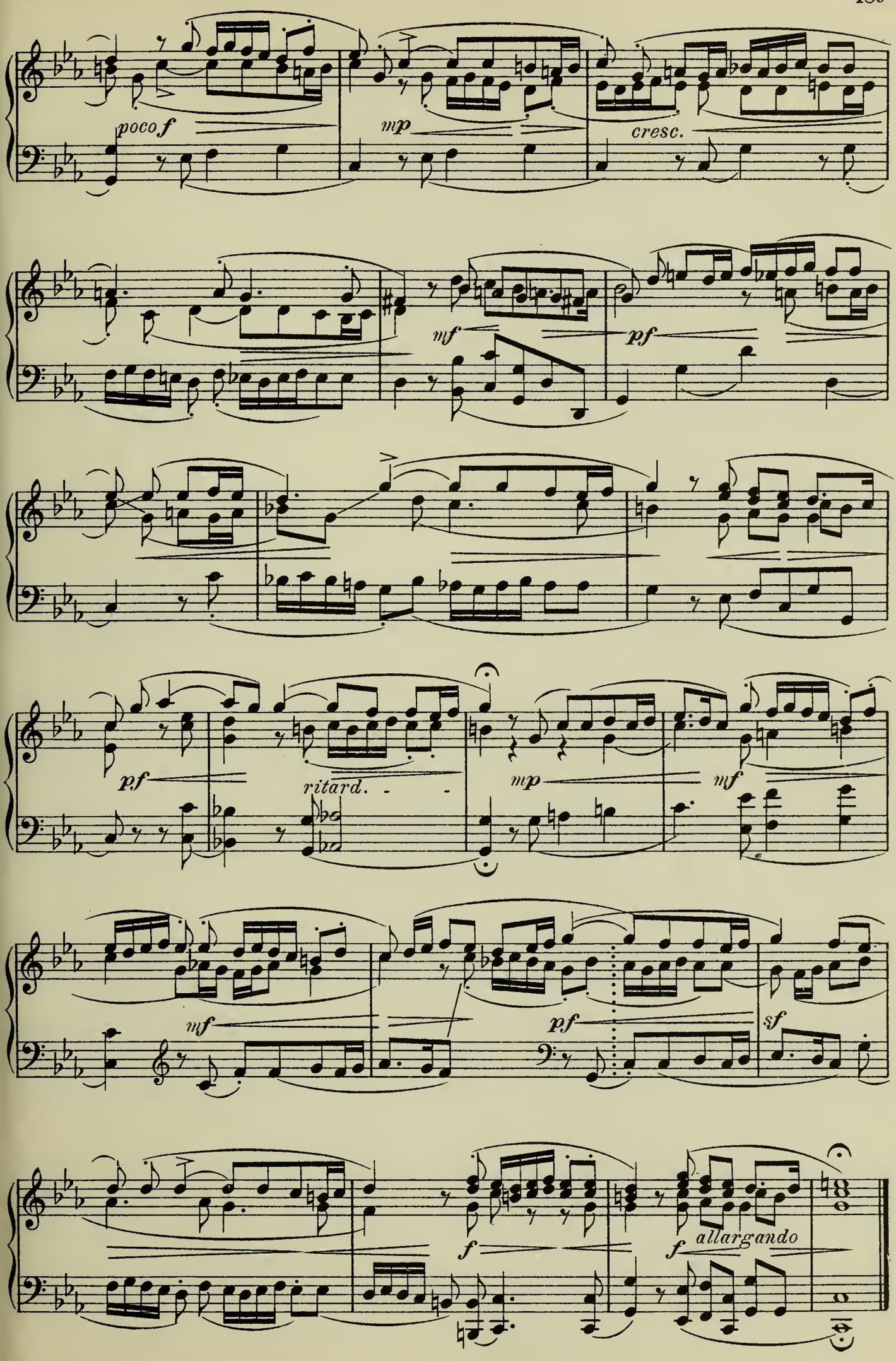


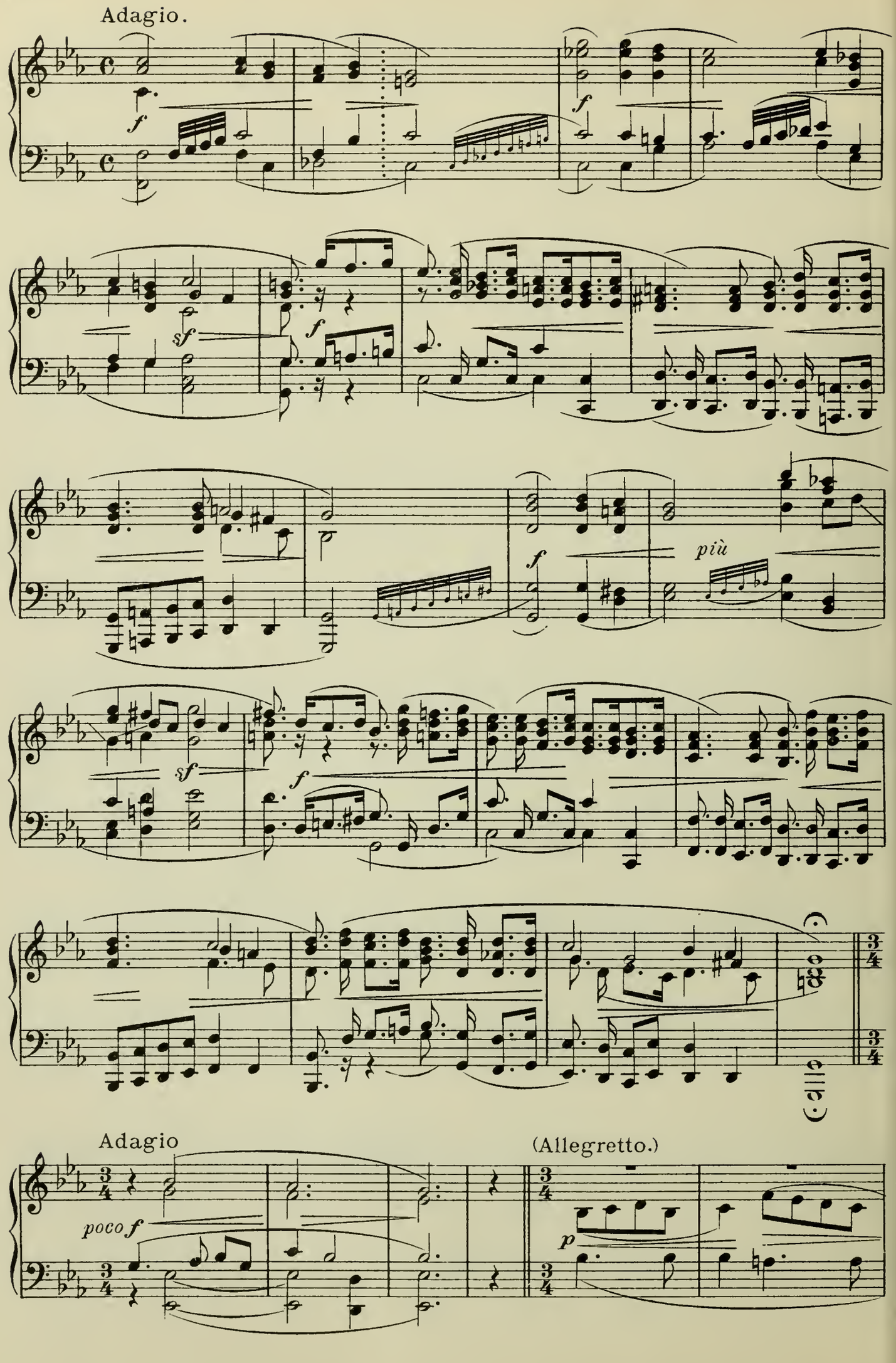

Ar - di pur, o mio ben, ch'ar - do anch' io!
dolce
Ar-do anch' io!
ardi
ard' anch' io!
Gio - je più fortu - na - te
pur, o mio ben, ch'ardo anch' io
De -
Non han di queste mie i De - i la sù!
li - zie più be - a - te Non han di queste mie i De-i la sù!
Non più dolcezze A-mor!
non più, non più, non più, non
Non più dolcezze A-mor!
non più dolcezze A-mor!
più, non più dolcezze A-mor!
non più dolcezze A-mor!
non più, non
non più dolcezze A-mor!
non più, non più, non più, non
più!
Ritornello.
più!
f
pf
sf

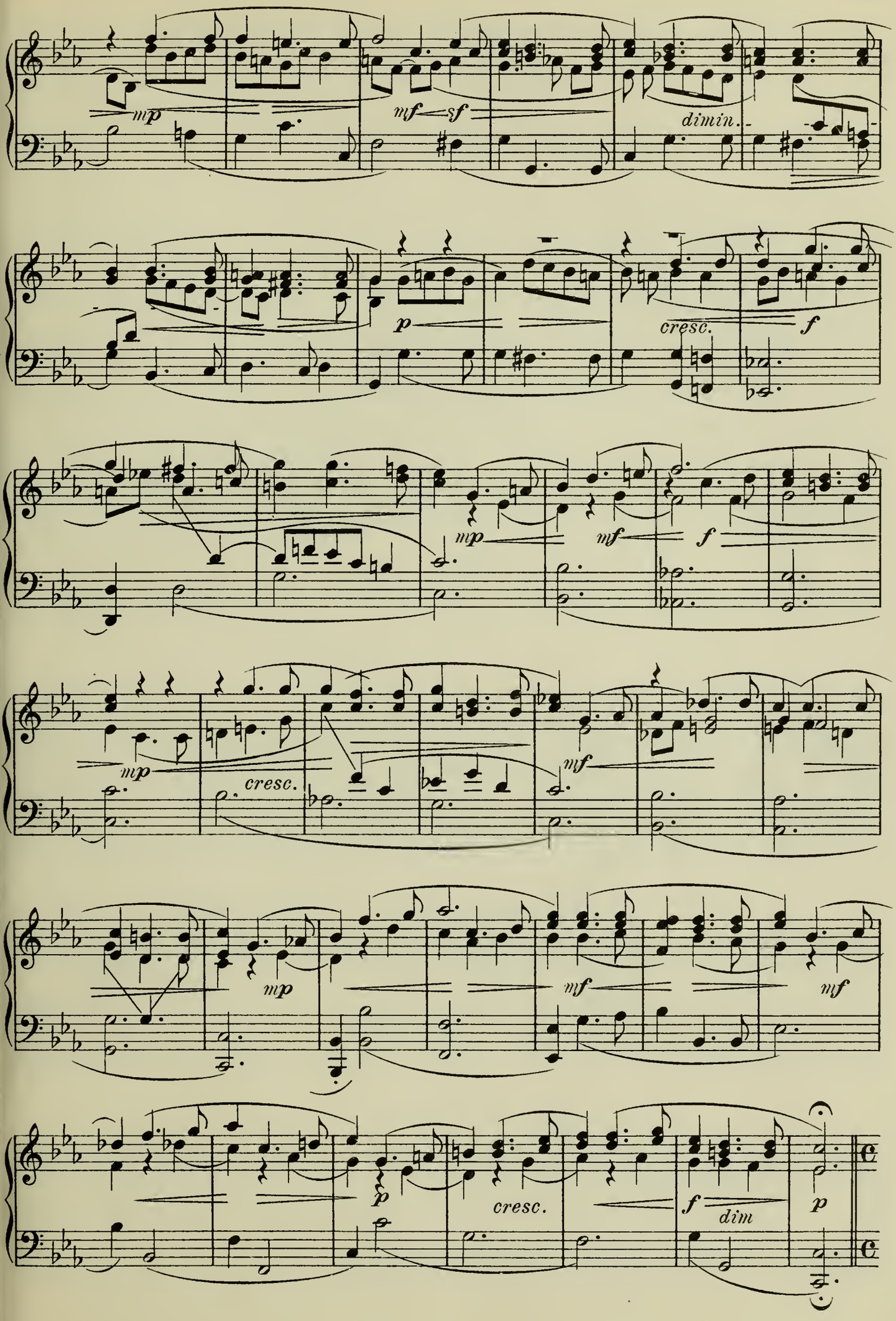
102. Giovanni Legrenzi (1625 - 90)

Trio-Sonate. La Torriana (1655)

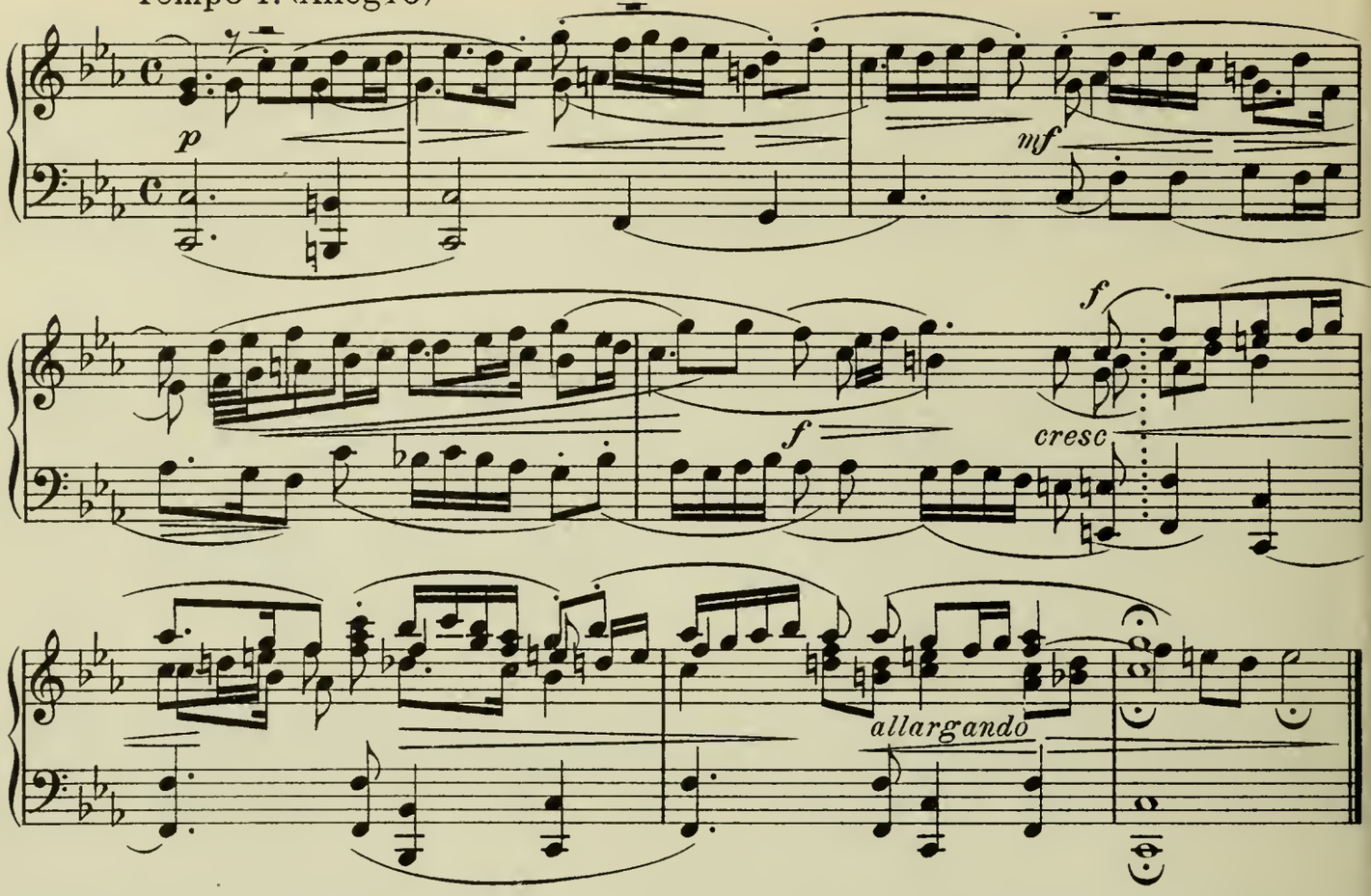



poco f
mp
cresc.
mf
pf
pf
ritard.
mp
mf
mf
pf
sf
f
f
allargando


Adagio.
f
f
sf
f
f
più
sf
f
Adagio
poco f
(Allegretto.)
p


mp
mf
sf
dimin.
p
cresc.
f
mp
mf
f
mp
cresc.
mf
mp
mf
mf
p
cresc.
f
dim
p

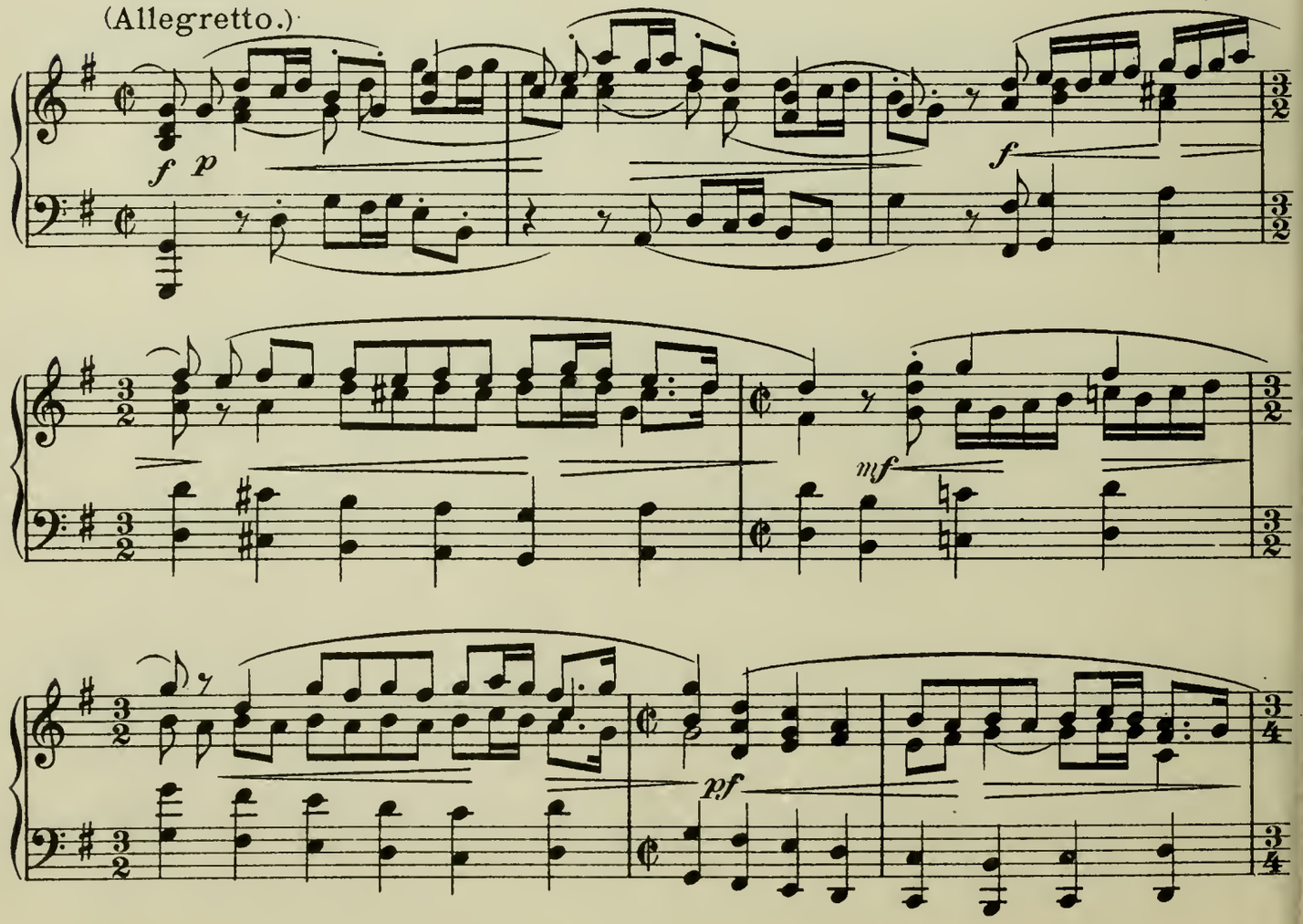
Tempo I. (Allegro)

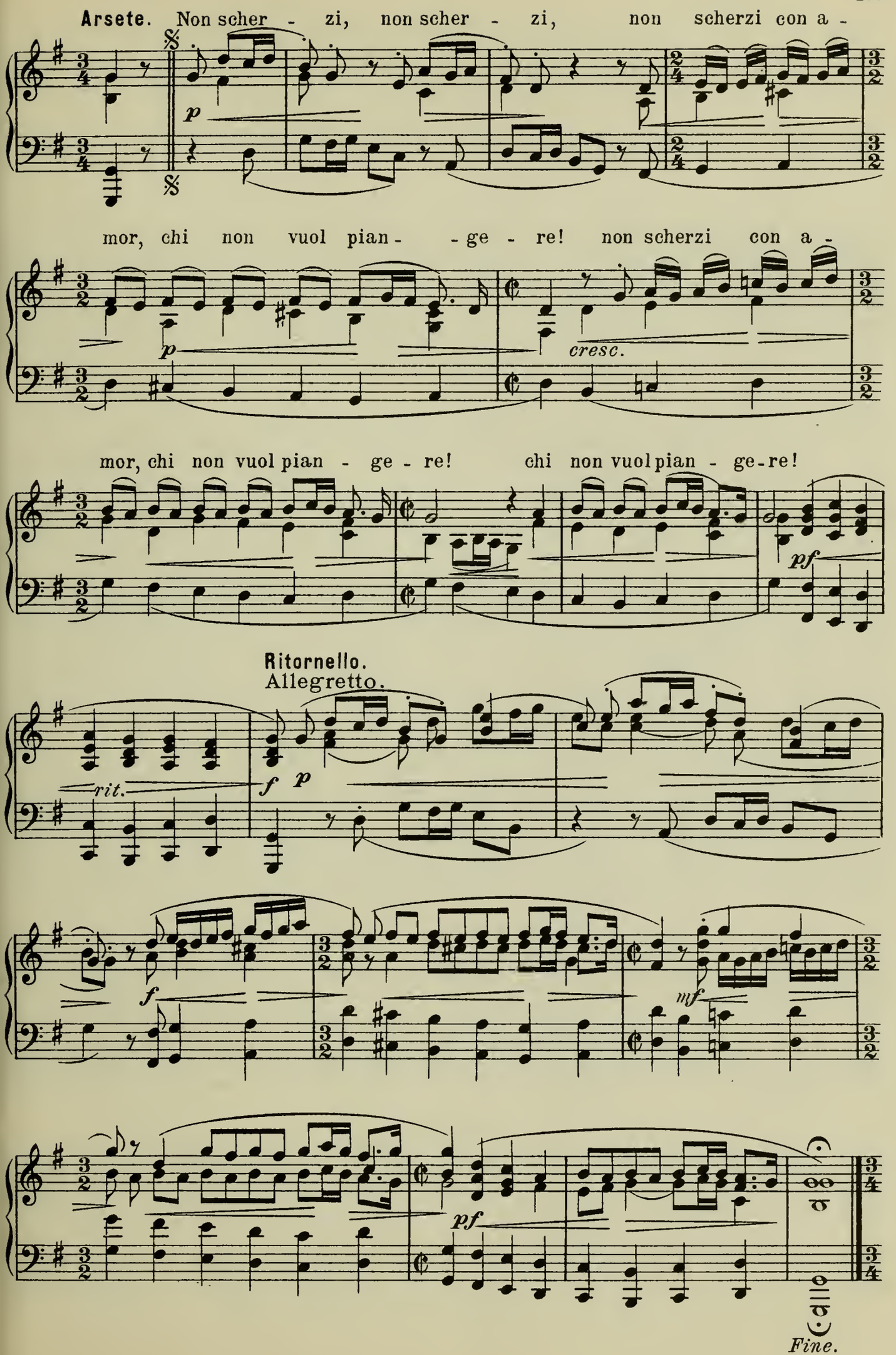


103. Marc Antonio Cesti (1620-69)

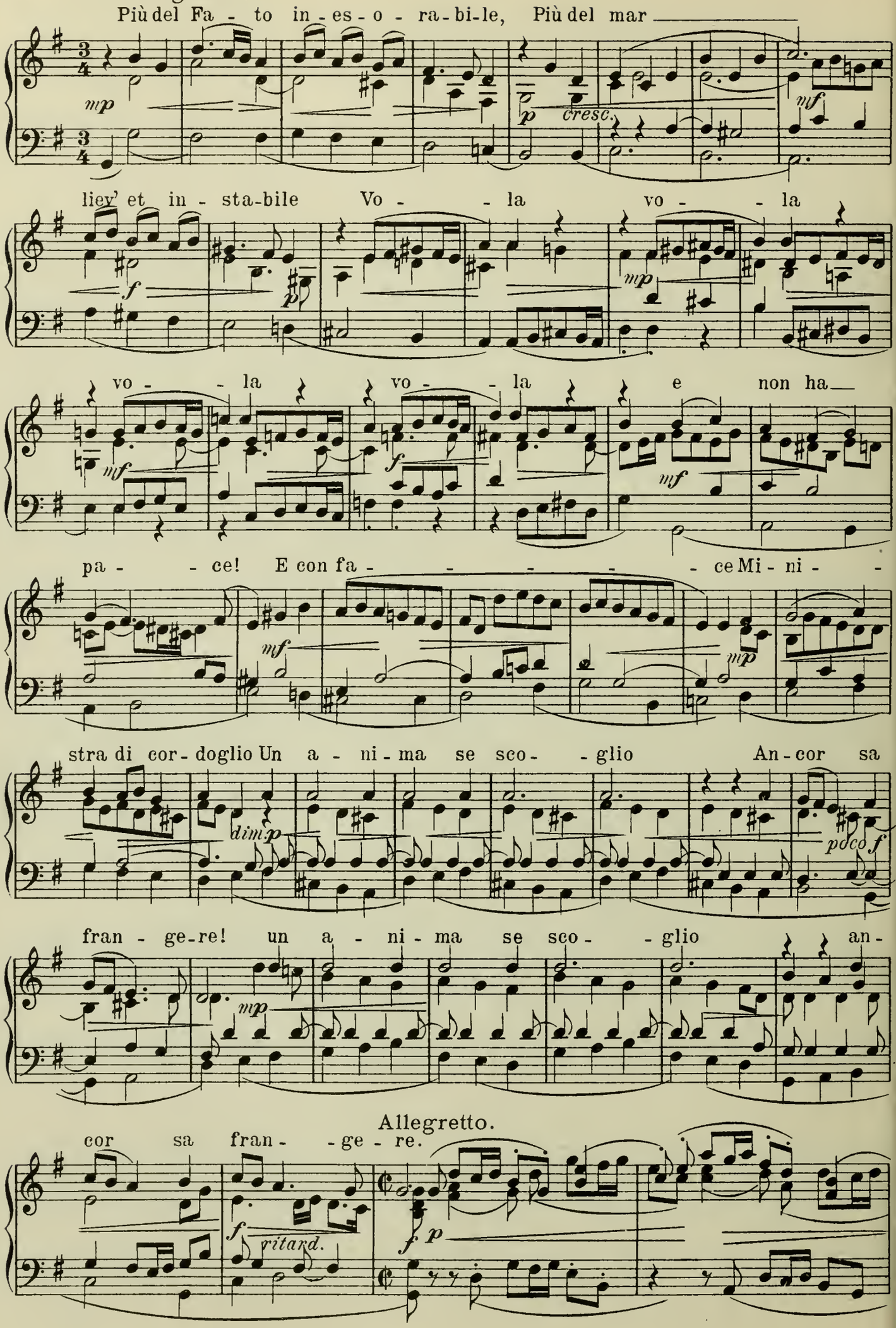
Arie des Arsete aus La Dori (1663).

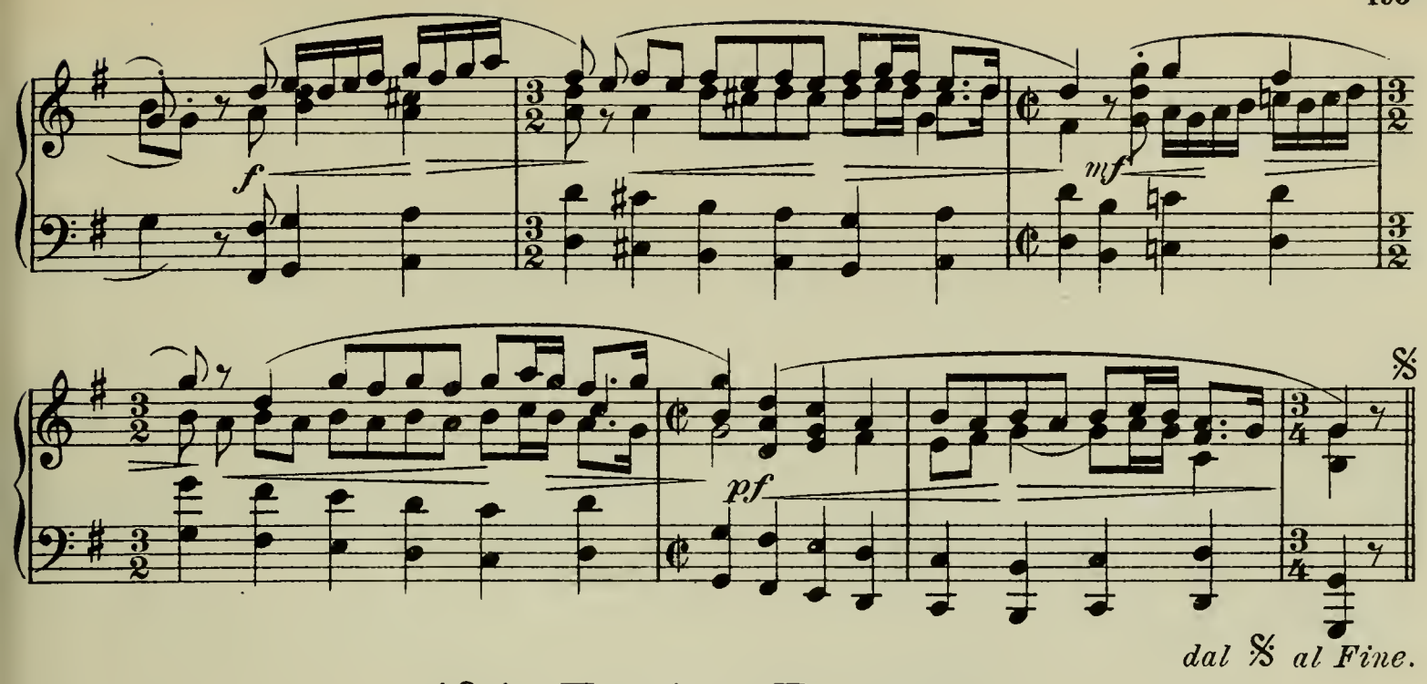
Ritornello.
(Allegretto.)




Arsete. Non scher - zi, non scher - zi, non scherzi con a -
p
mor, chi non vuol pian - - ge - re! non scherzi con a -
p
cresc.
mor, chi non vuol pian - ge - re! chi non vuol pian - ge - re!
pf
Ritornello.
Allegretto.
rit.
f p
f
mf
pf
Fine.

(Poco larghetto.)



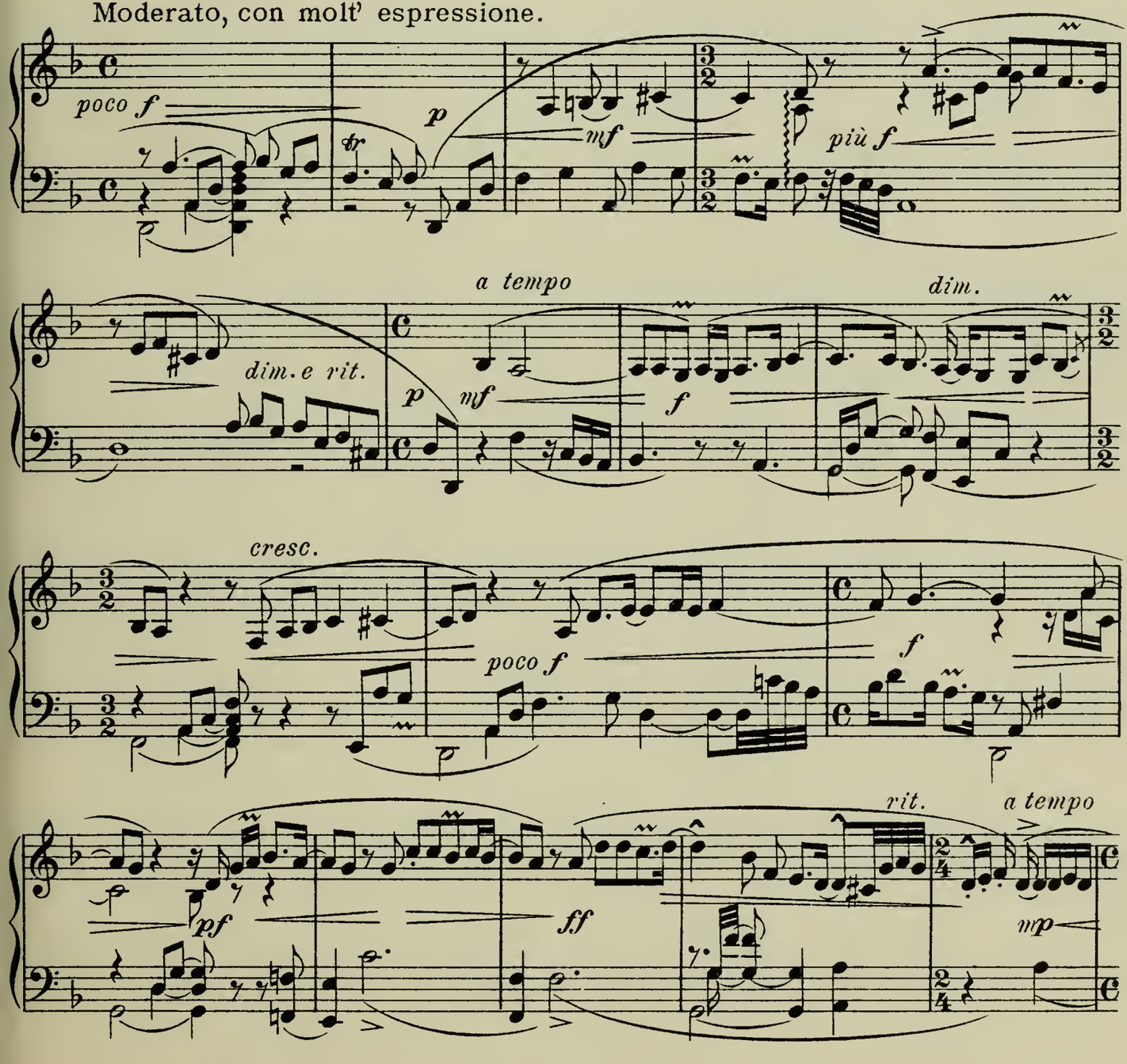


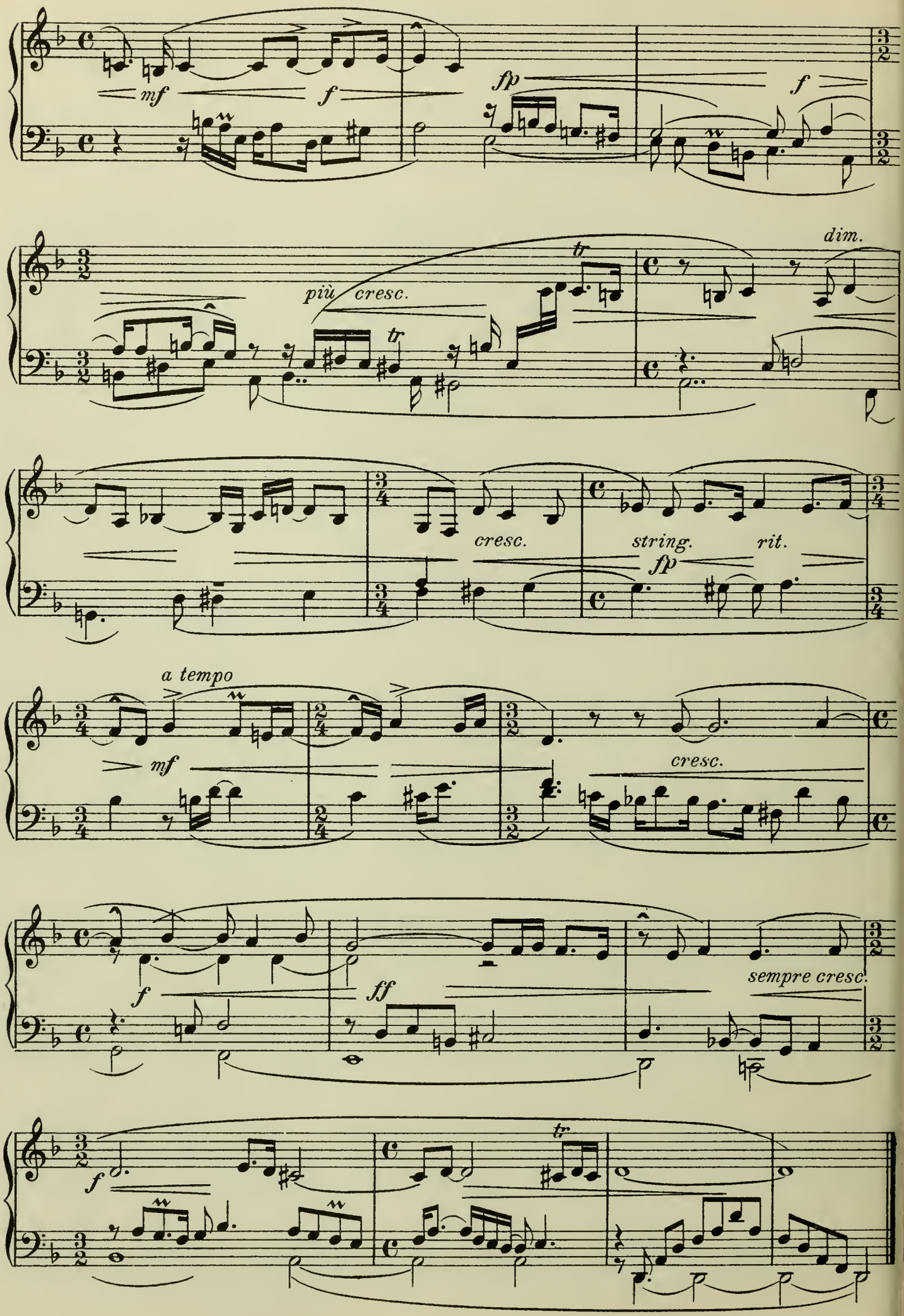
dal 𝄋 al Fine.

104. Esajas Reusner.

Praeludium einer Lauten-Suite (1667).

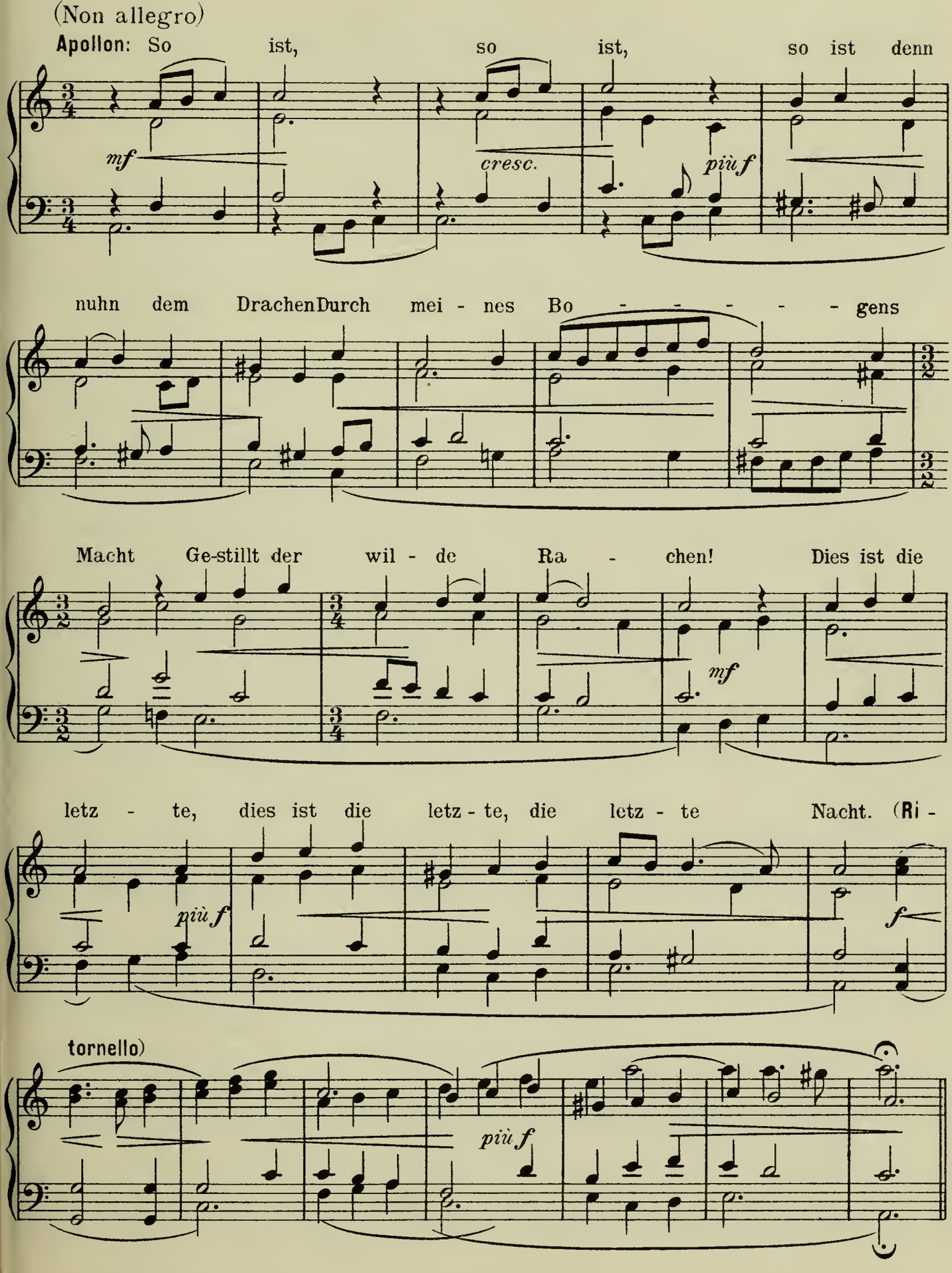
Moderato, con molt' espressione.

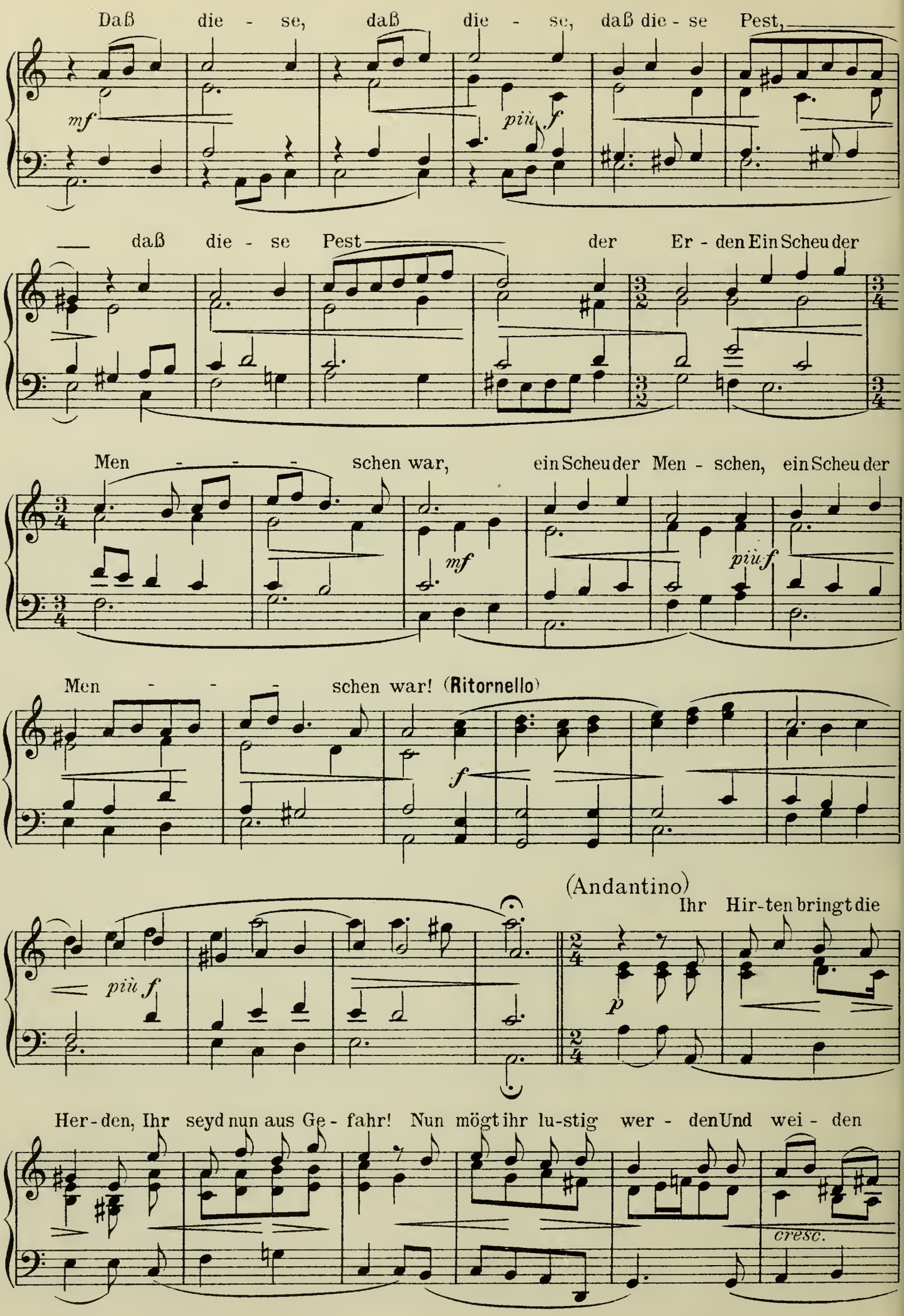


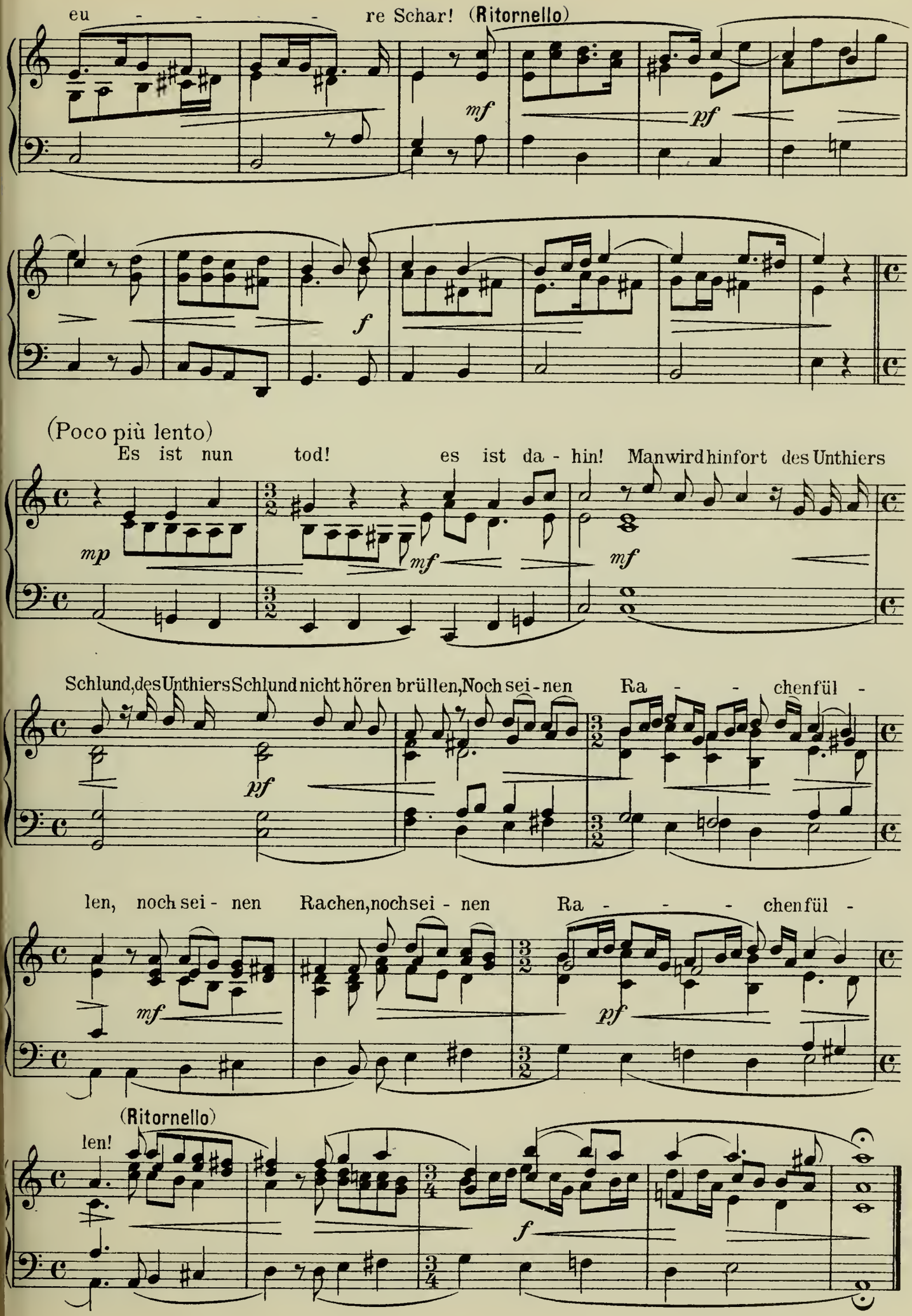

mf
f
fp
f
più cresc.
tr
tr
dim.
cresc.
string.
rit.
fp
a tempo
mf
cresc.
f
ff
sempre cresc.
f
tr

105. Giov. Andrea Bontempi (1624-1705)

Arie des Apollo a. d. deutschen Oper Dafne (Dresden 1671).

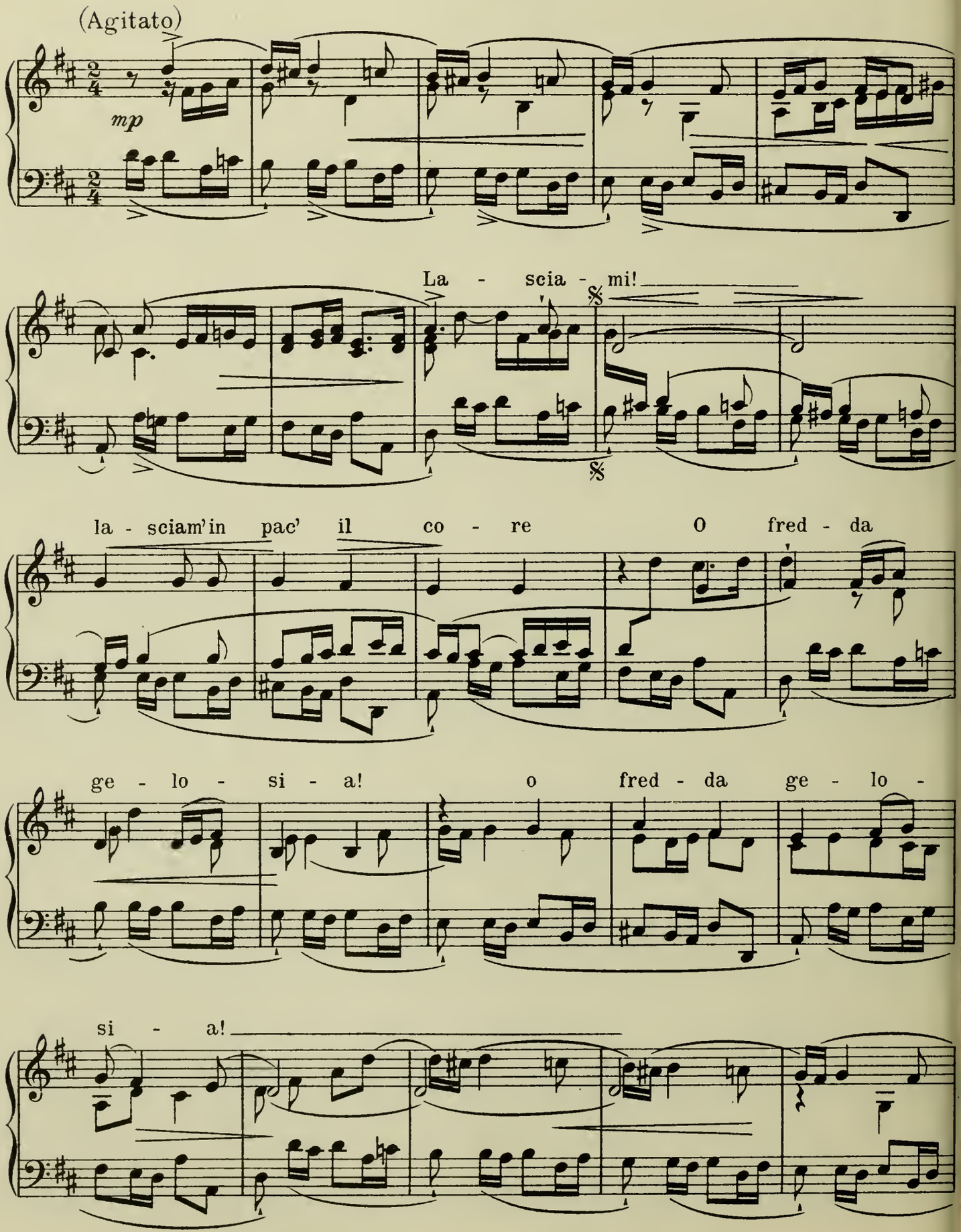


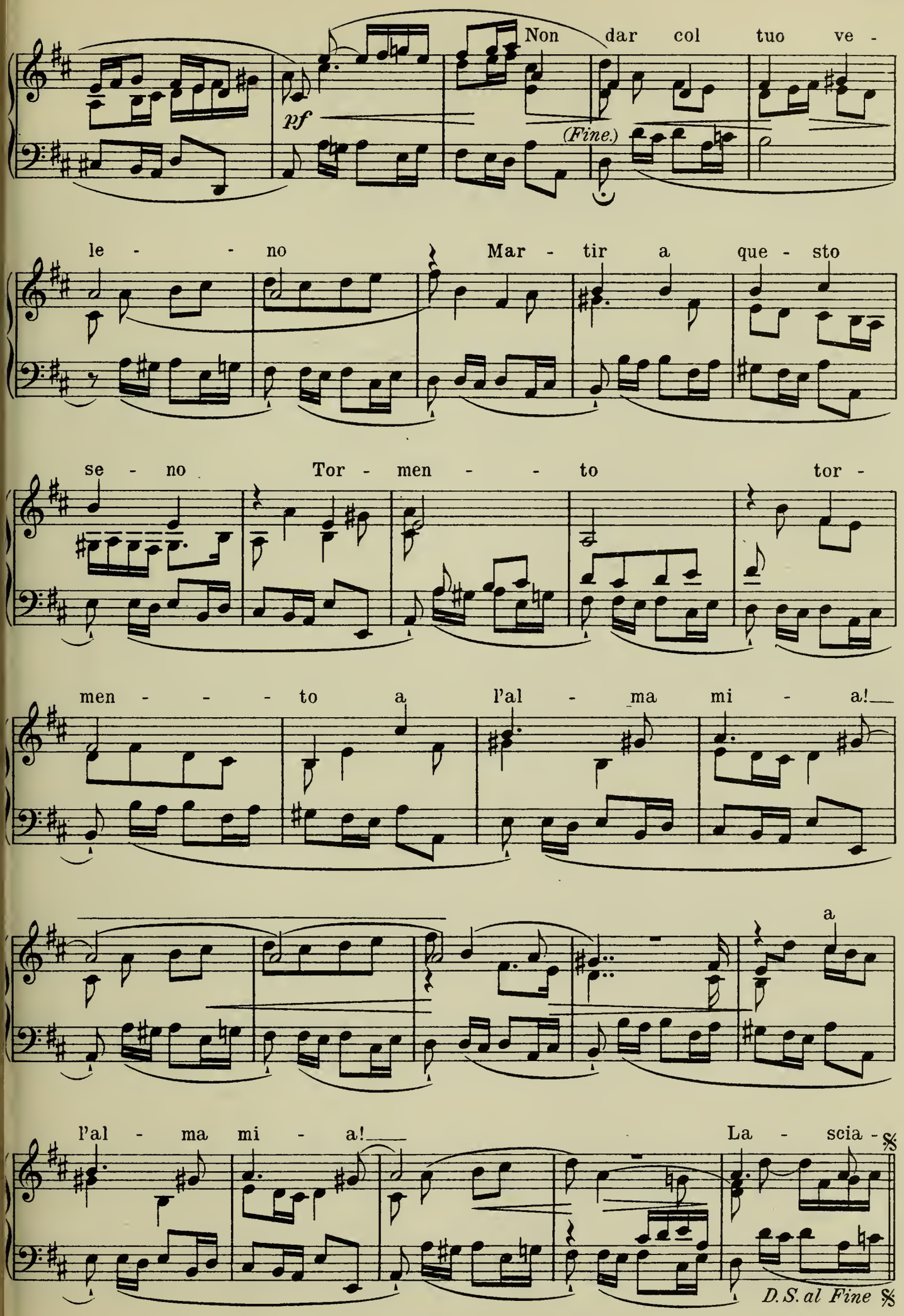

Daß die - se, daß die - se, daß die - se Pest,
mf
più f
— daß die - se Pest — der Er - den Ein Scheu der
Men - - - schen war, ein Scheu der Men - schen, ein Scheu der
mf
più f
Men - - - schen war! (Ritornello)
f
più f
(Andantino)
Ihr Hir-ten bringt die
p
Her-den, Ihr seyd nun aus Ge- fahr! Nun mögt ihr lu-stig wer - den Und wei - den
cresc.


eu - - - - - re Schar! (Ritornello)
mf
pf
f
(Poco più lento)
Es ist nun tod! es ist da - hin! Man wird hinfort des Unthiers
mp
mf
mf
Schlund, des Unthiers Schlund nicht hören brüllen, Noch sei - nen Ra - - - chen fül -
pf
len, noch sei - nen Rachen, noch sei - nen Ra - - - - chen fül -
mf
pf
(Ritornello)
len!
f

106. Giovanni Legrenzi (1625-90)

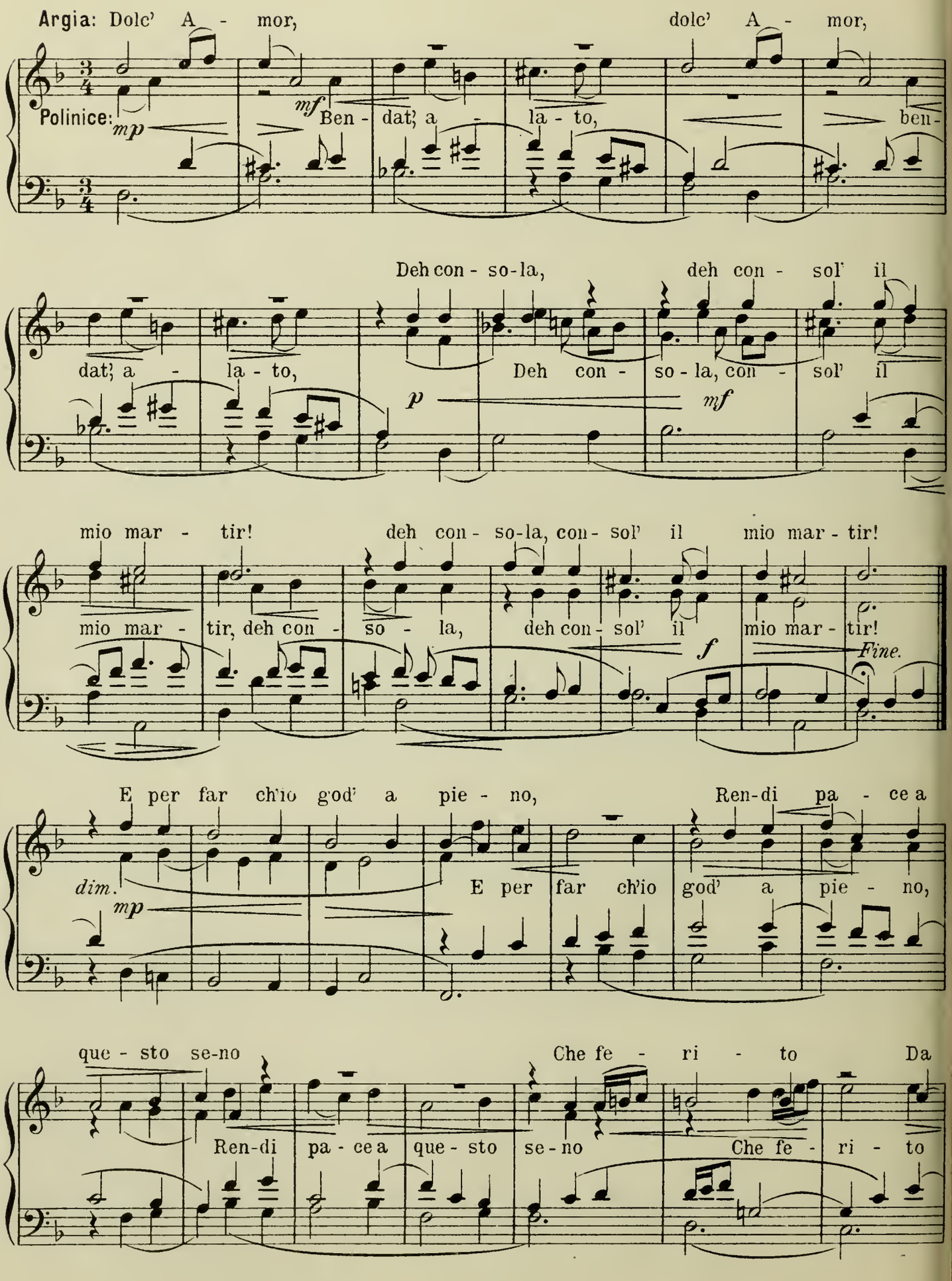
Arie des Tideo aus „Eteocle e Polinice“ (1675)
(mit Basso ostinato)

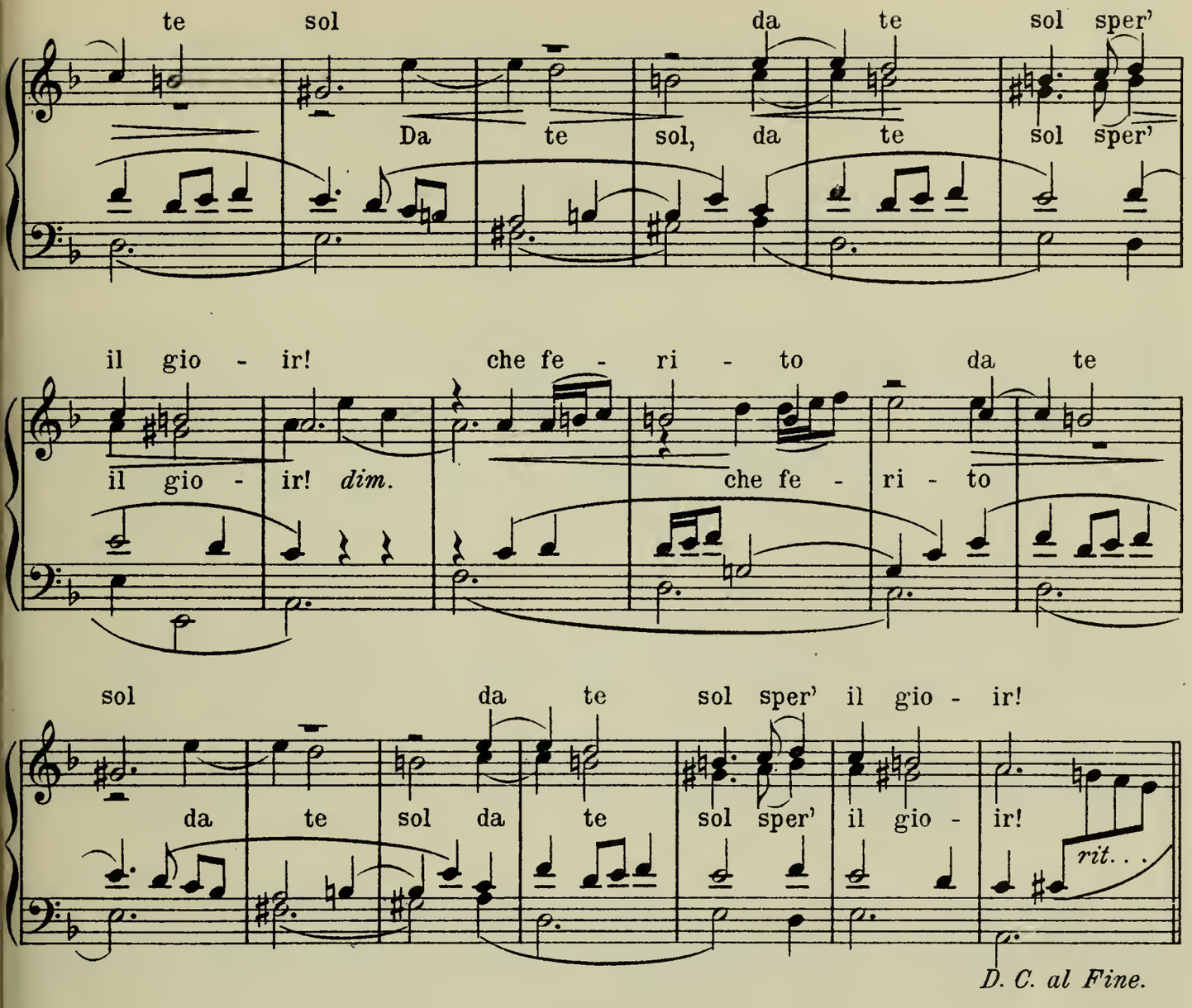



Non dar col tuo ve -
pf
(Fine.)
le - - - no Mar - tir a que - sto
se - no Tor - men - - - to tor -
men - - - - to a l'al - ma mi - a!
a
l'al - ma mi - a!
La - scia -
D.S. al Fine

107. Giovanni Legrenzi

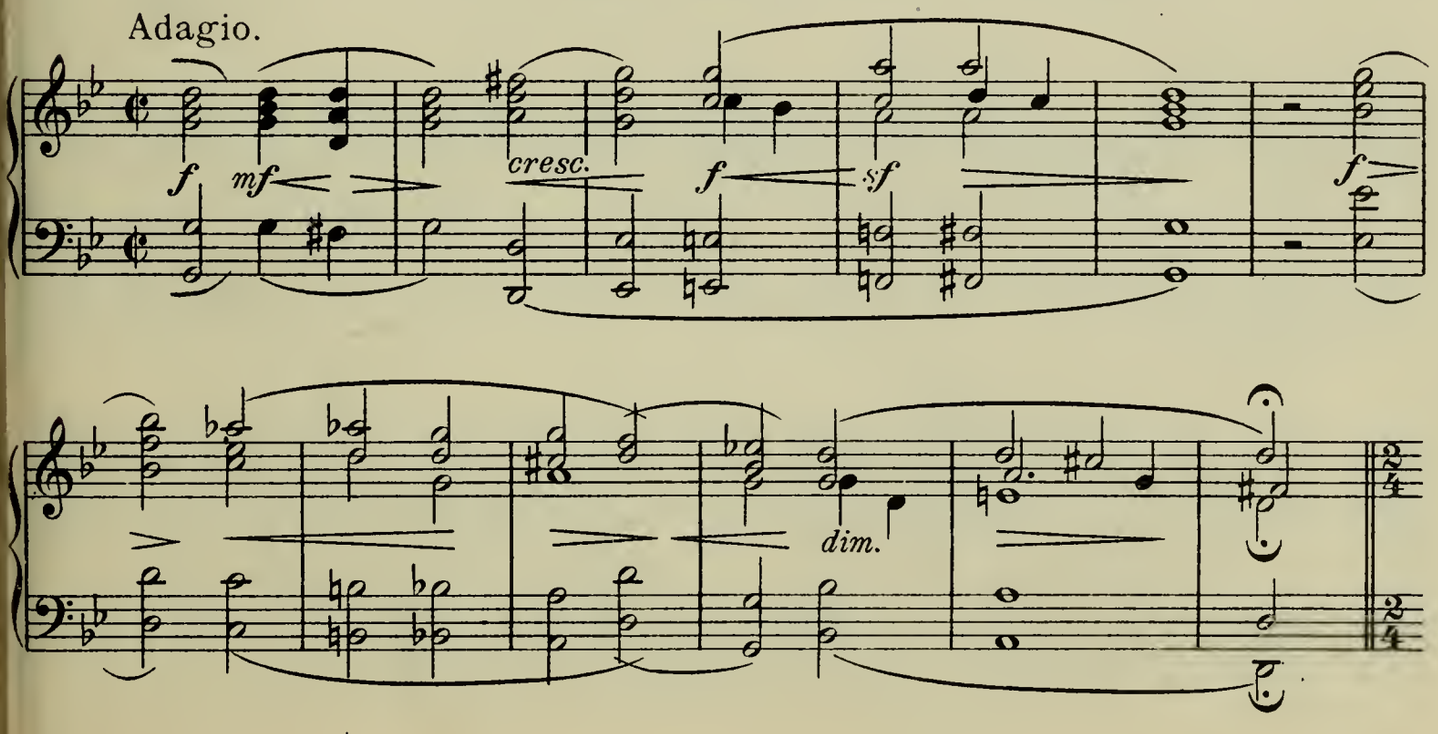
Duett (Argia und Polinice) aus „Eteocle e Polinice“ (1675)



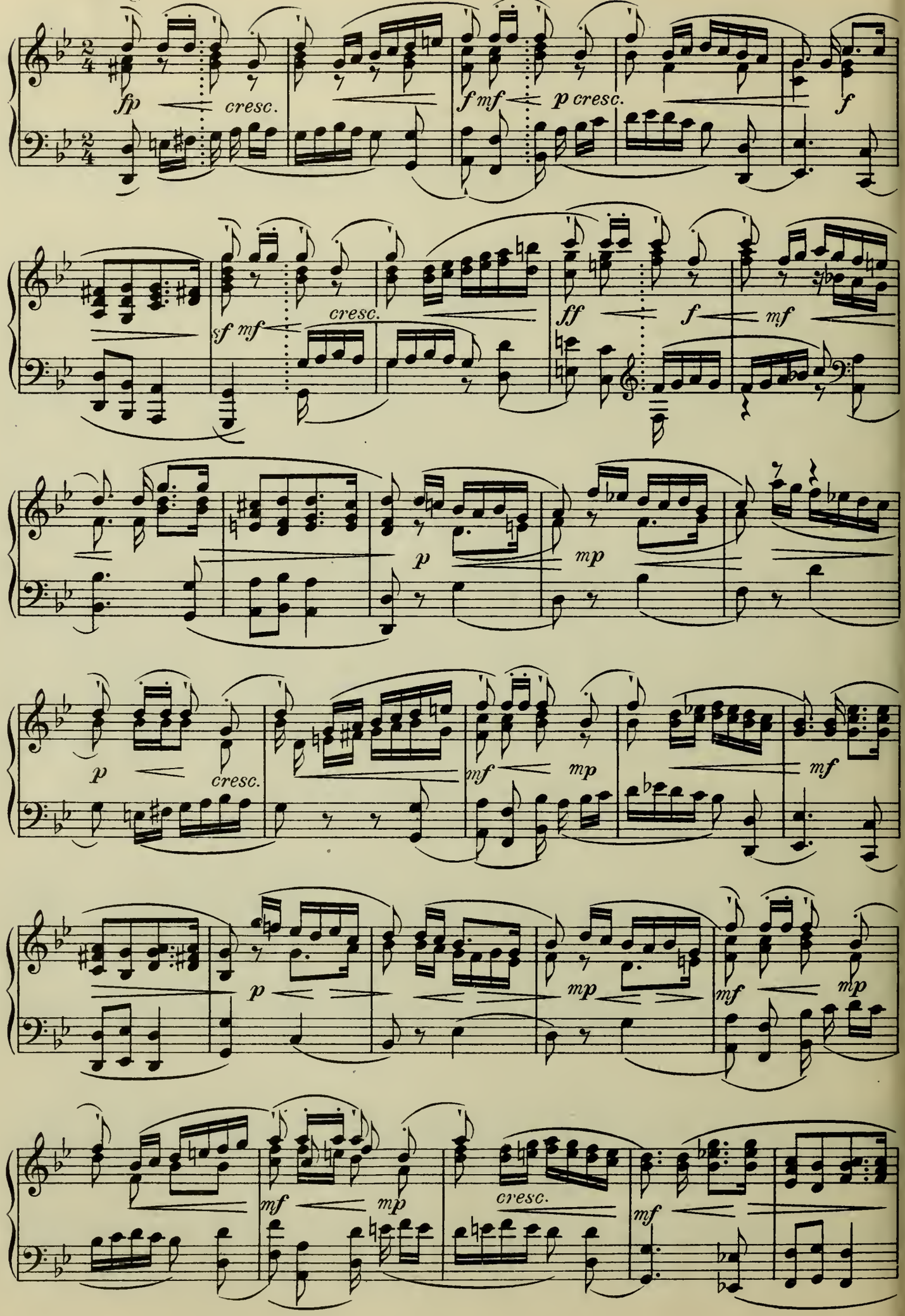


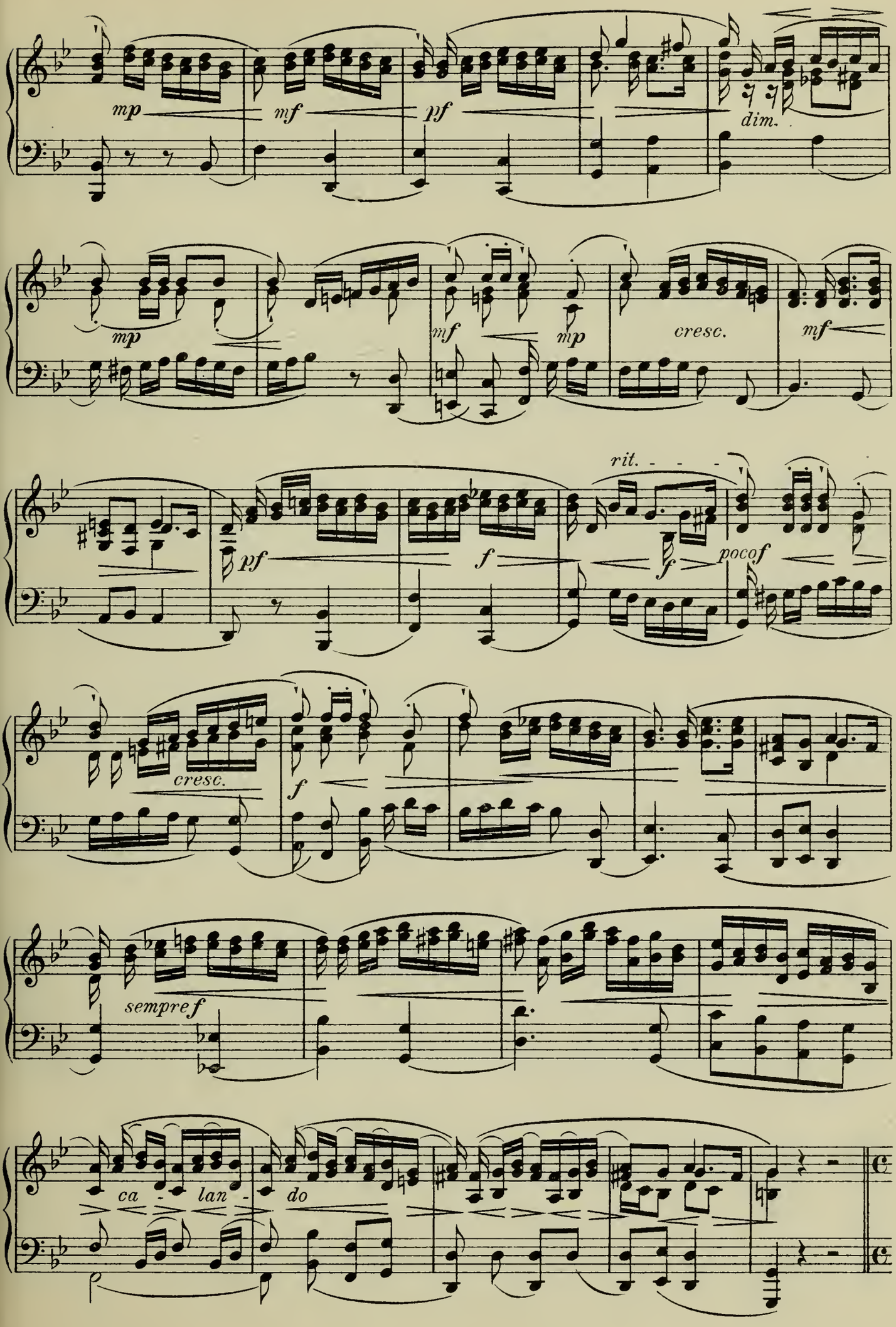
108. Johann Rosenmüller (1620-84)

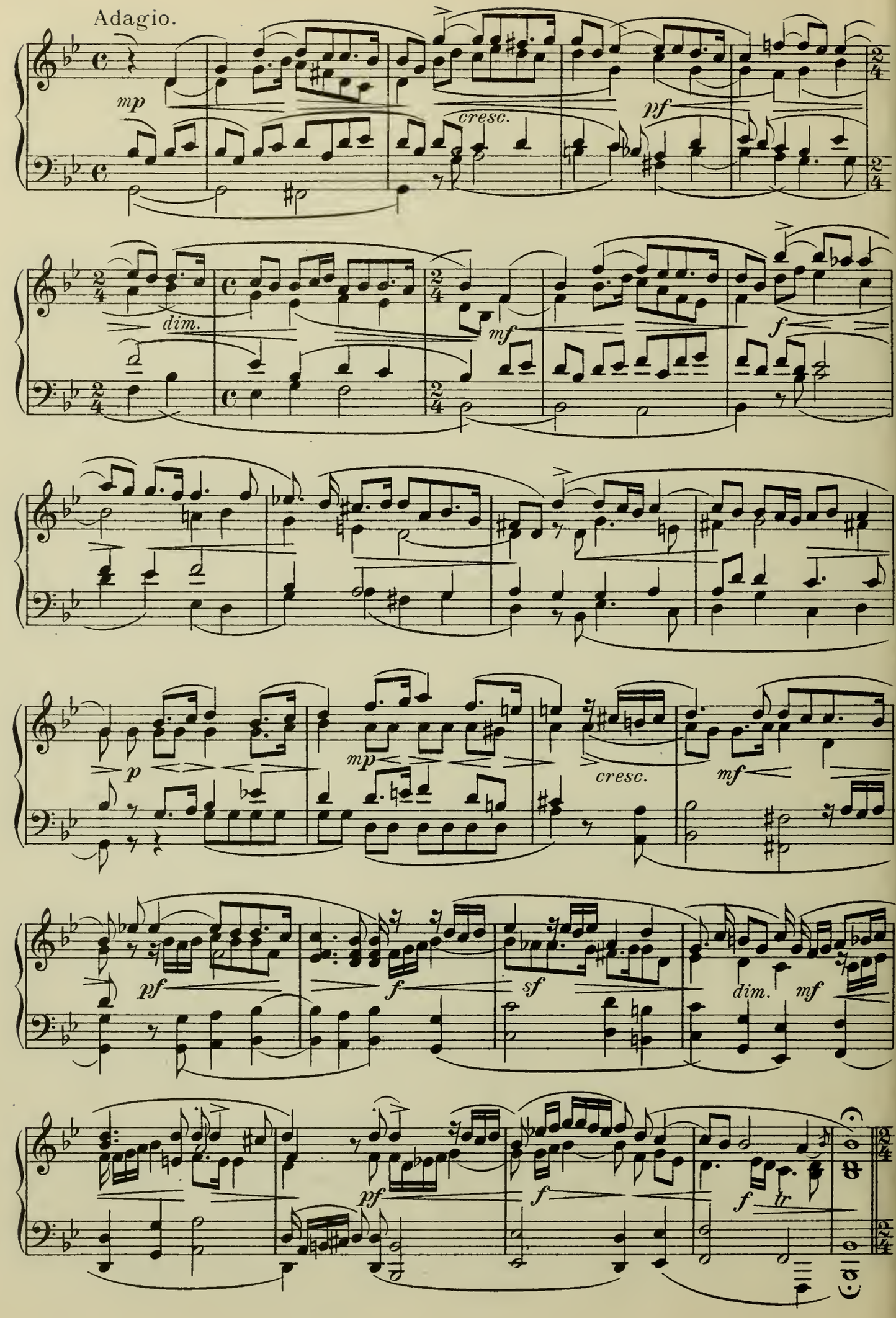
Trio-Sonate v. J. 1682

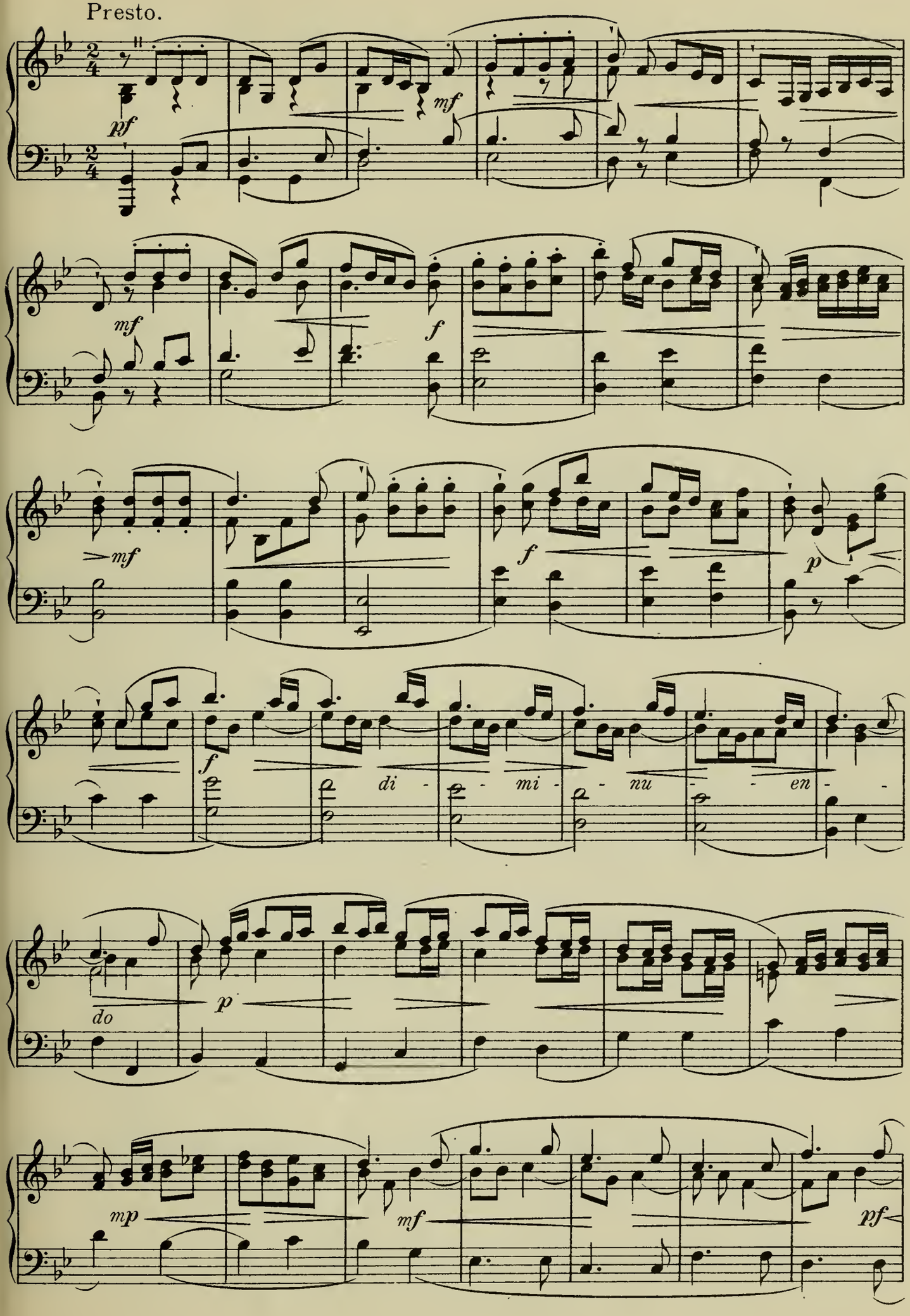


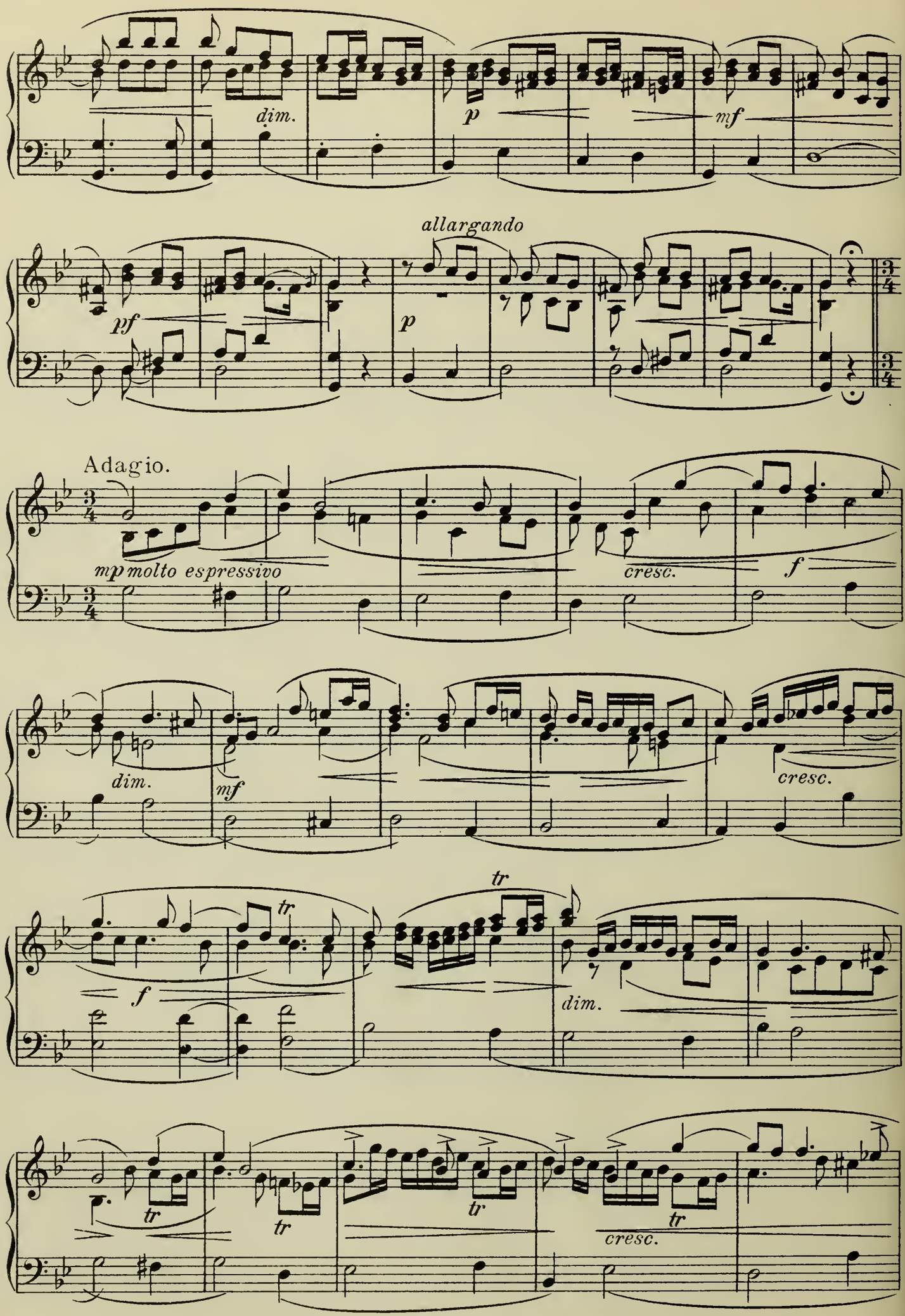
Allegro.

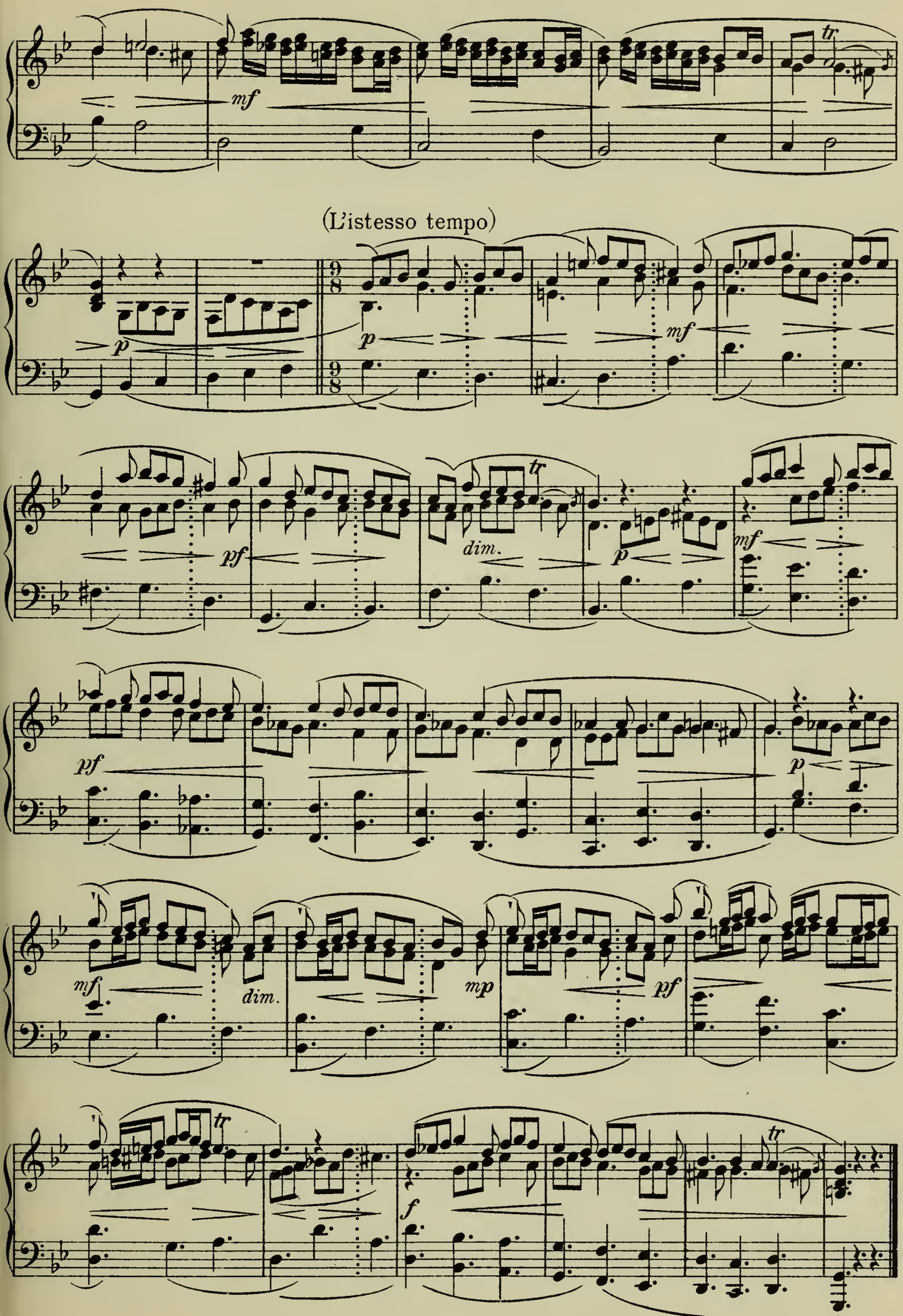

fp
cresc.
f mf
p cresc.
f
sf mf
cresc.
ff
f
mf
p
mp
p
cresc.
mf
mp
mf
p
mp
mf
mp
mf
mp
cresc.
mf


mp
mf
pf
dim.
mp
mf
mp
cresc.
mf
rit.
pf
f
f
pocof
cresc.
f
sempre f
ca - lan -
do


Adagio.
mp
cresc.
pf
dim.
mf
f
p
mp
cresc.
mf
pf
f
sf
dim.
mf
pf
f
f
tr

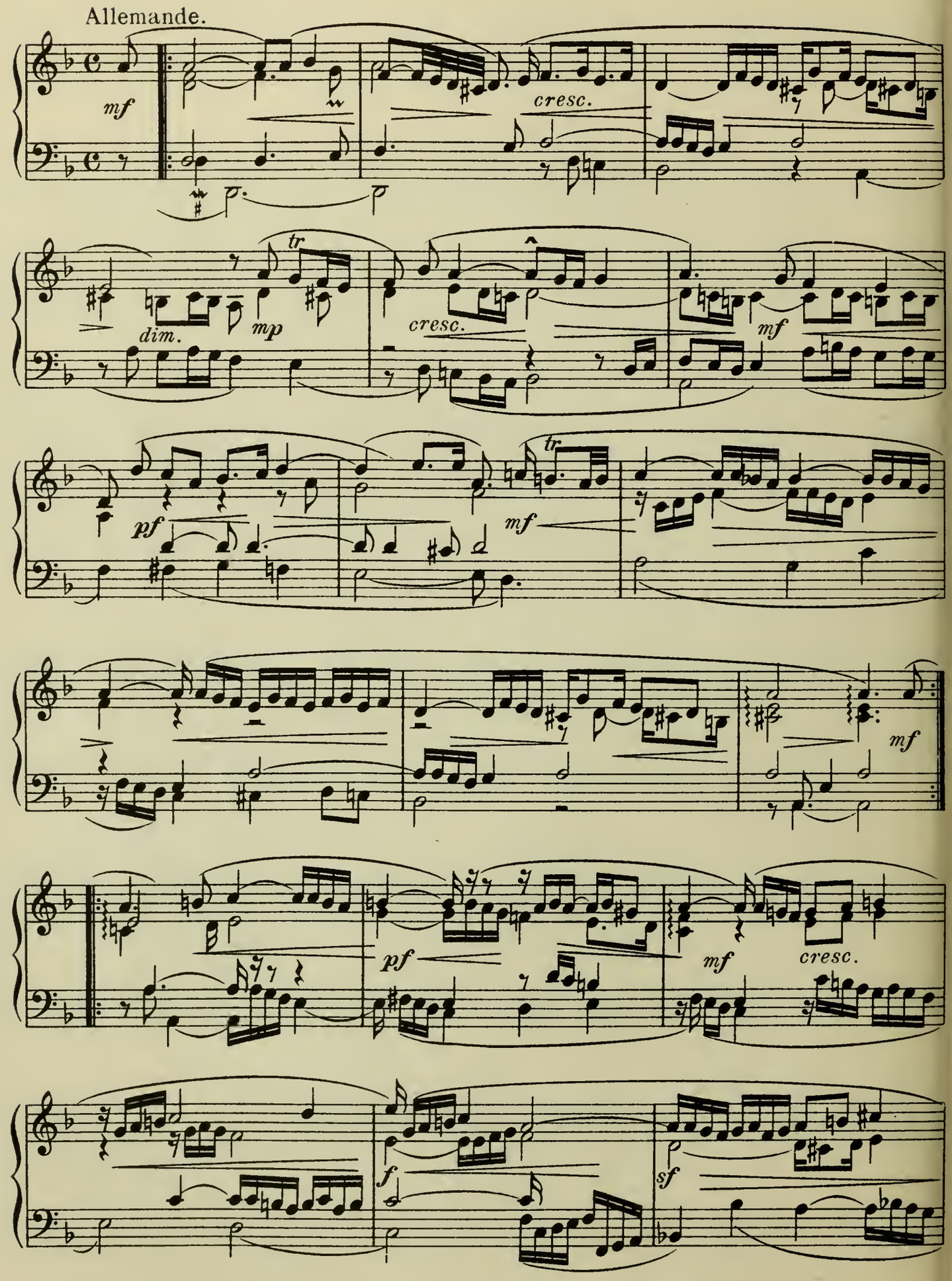

Presto.
pf
mf
mf
f
mf
f
p
f
di - mi - nu - en -
do
p
mp
mf
pf

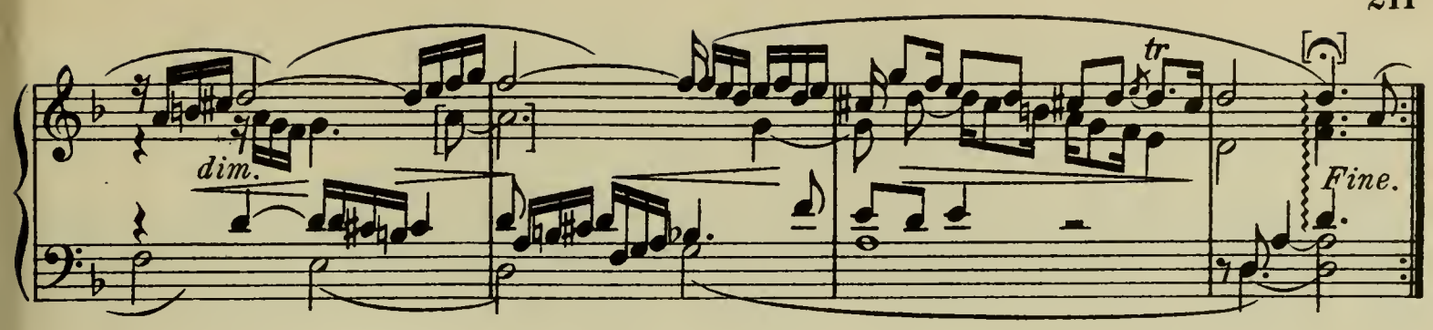

dim.
p
mf
allargando
pf
p
Adagio.
mp molto espressivo
cresc.
f
dim.
mf
cresc.
tr
f
tr
dim.
tr
tr
tr
cresc.


mf
tr
(L'istesso tempo)
p
9/8
p
mf
pf
tr
dim.
p
mf
pf
p
mf
dim.
mp
pf
tr
f
tr

109. Johann Pachelbel (1653-1706)

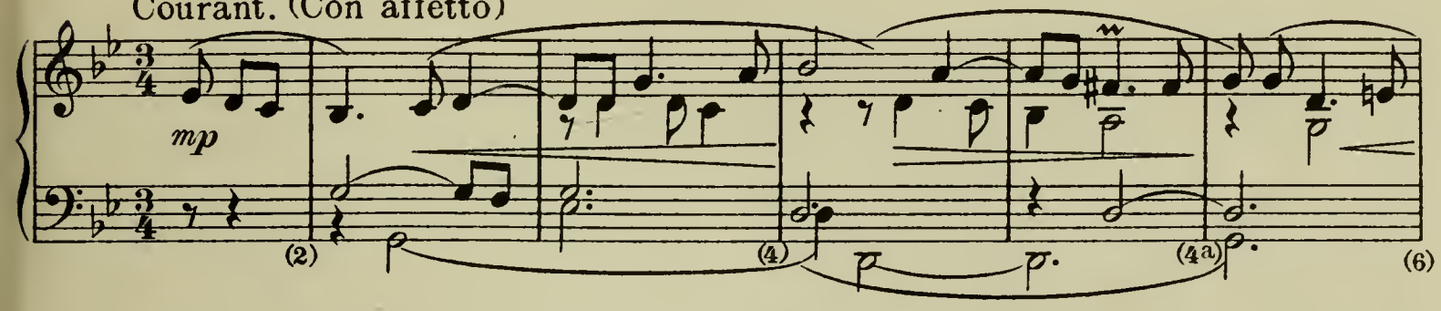
1. Allemande der D moll-Suite (1683)

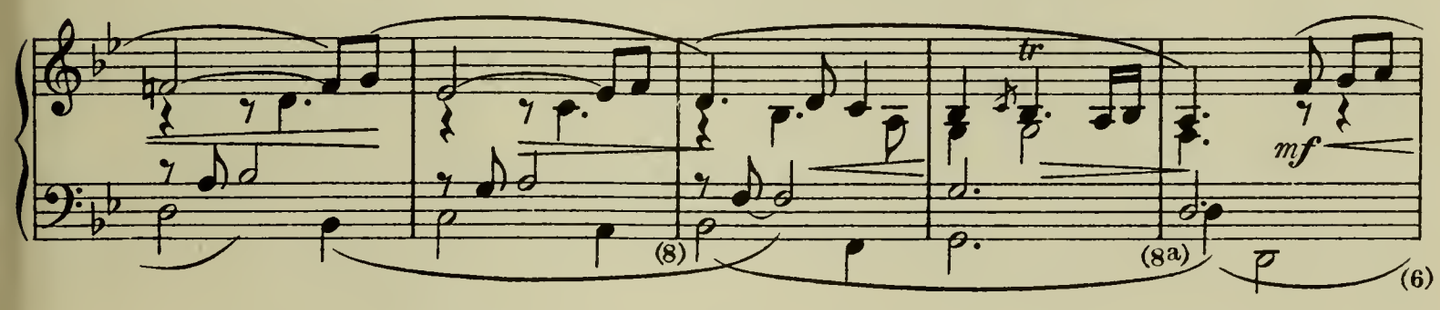


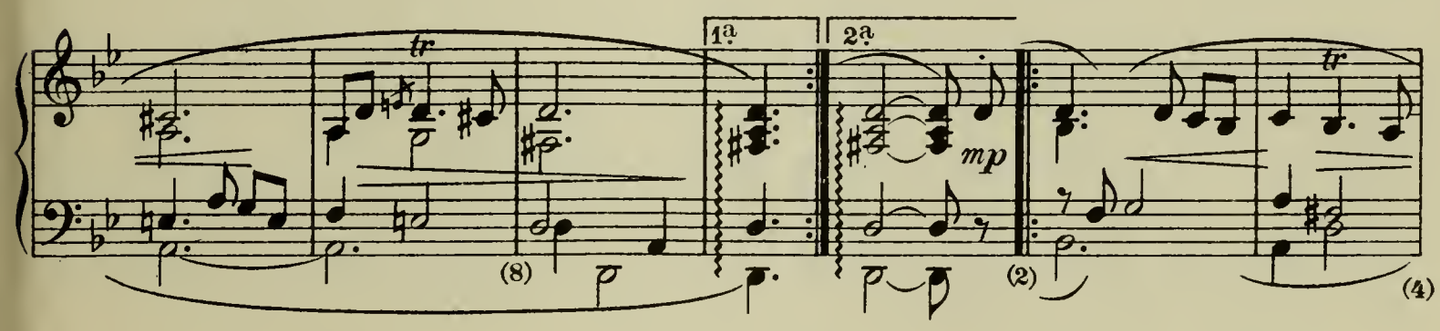


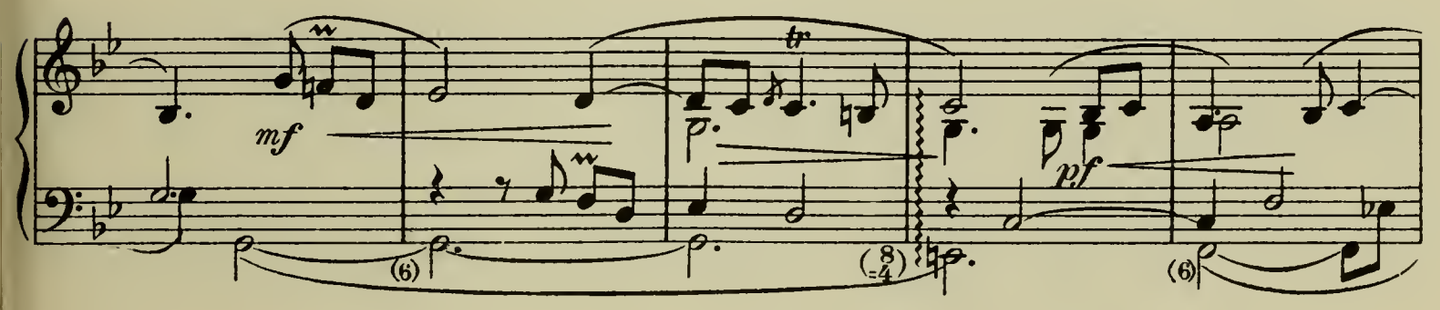
2. Courante der G moll-Suite (1683)

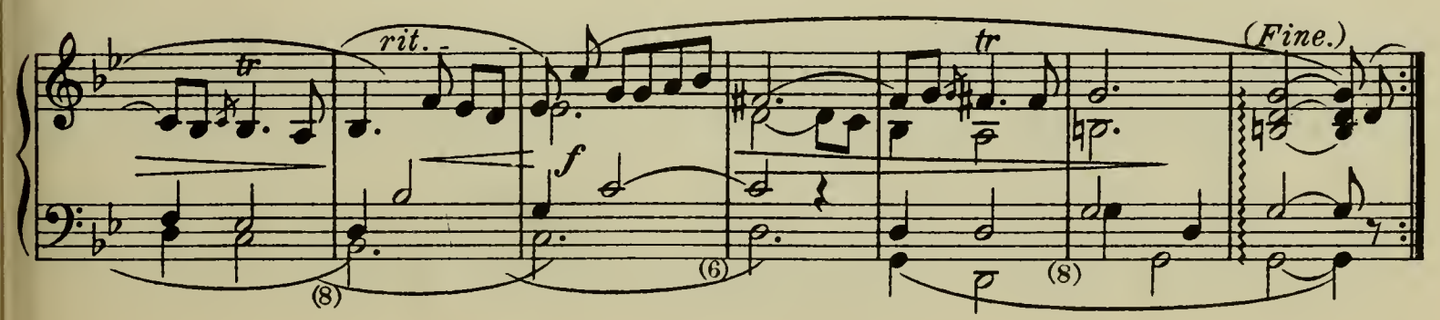
Courant. (Con affetto)





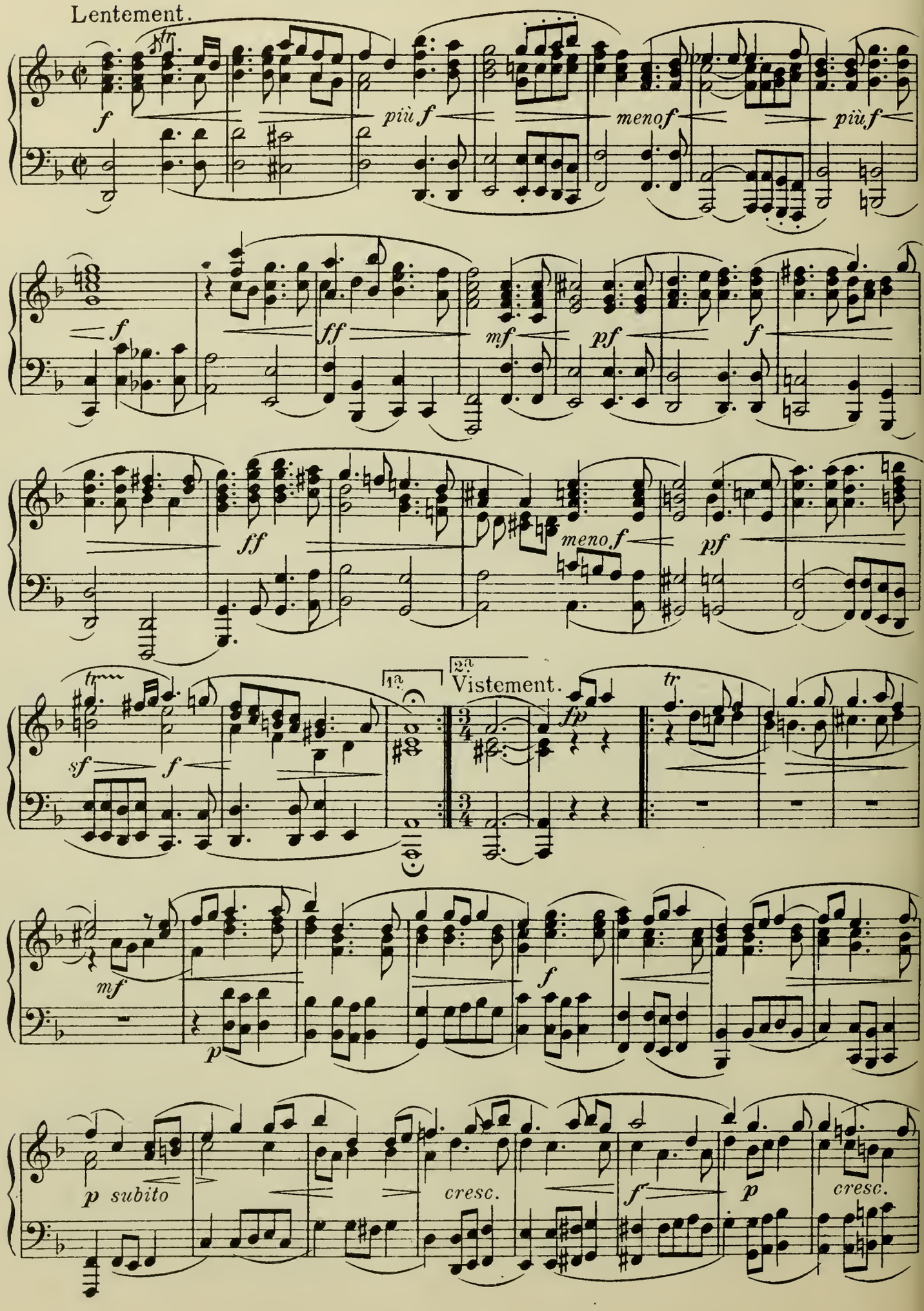


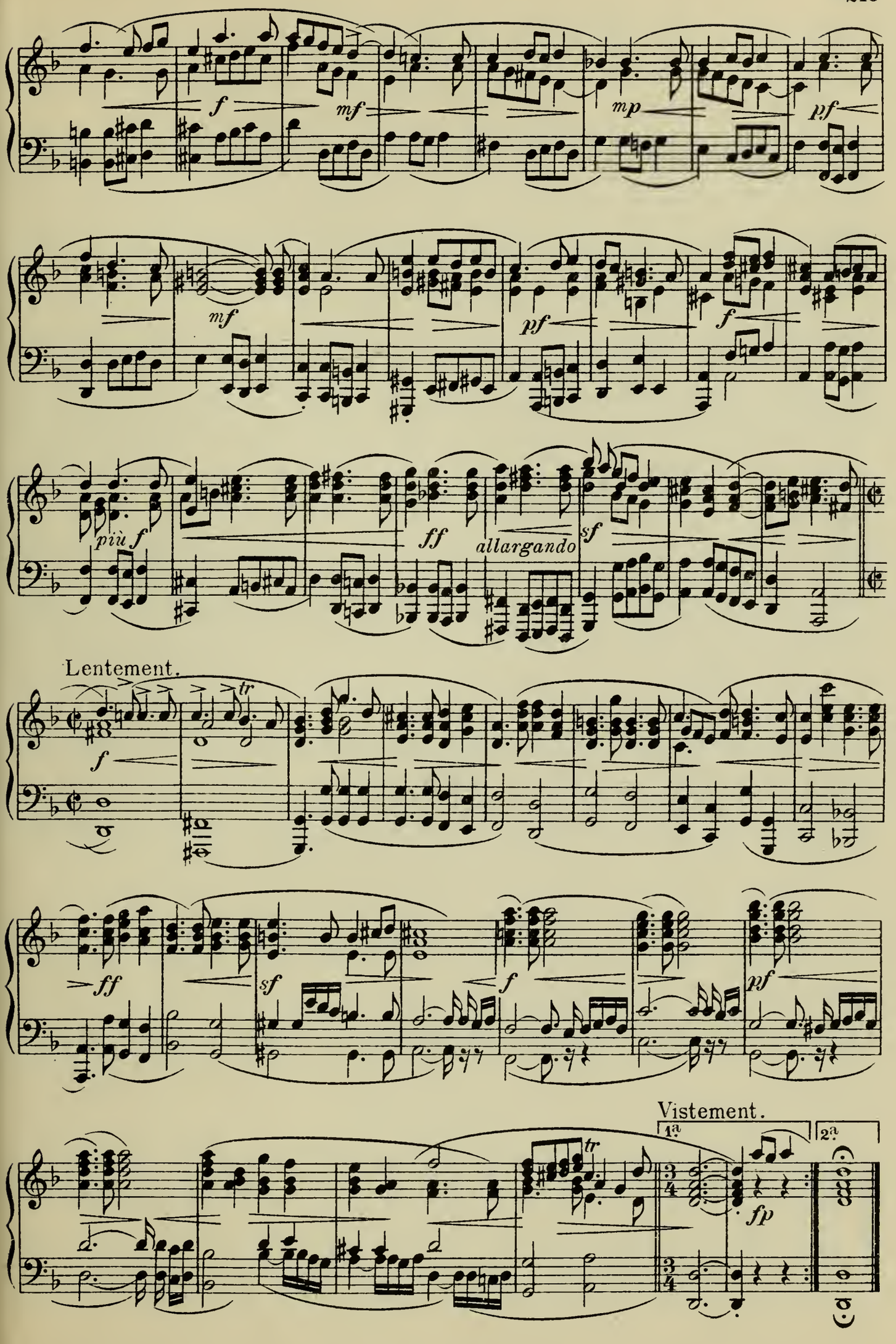




110. Jean Baptiste Lully (1632-87)

Ouverture der Oper Roland (1685)

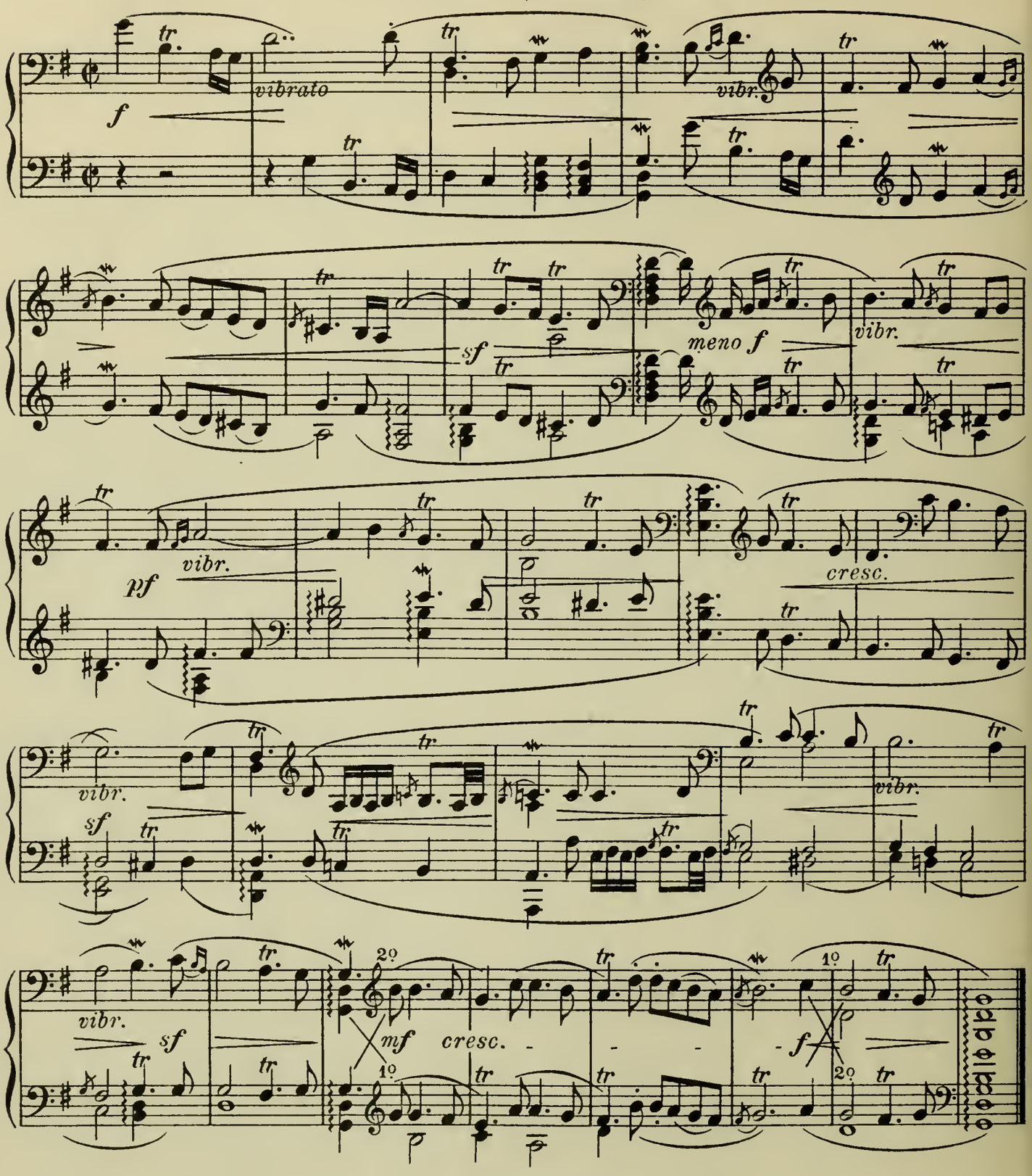


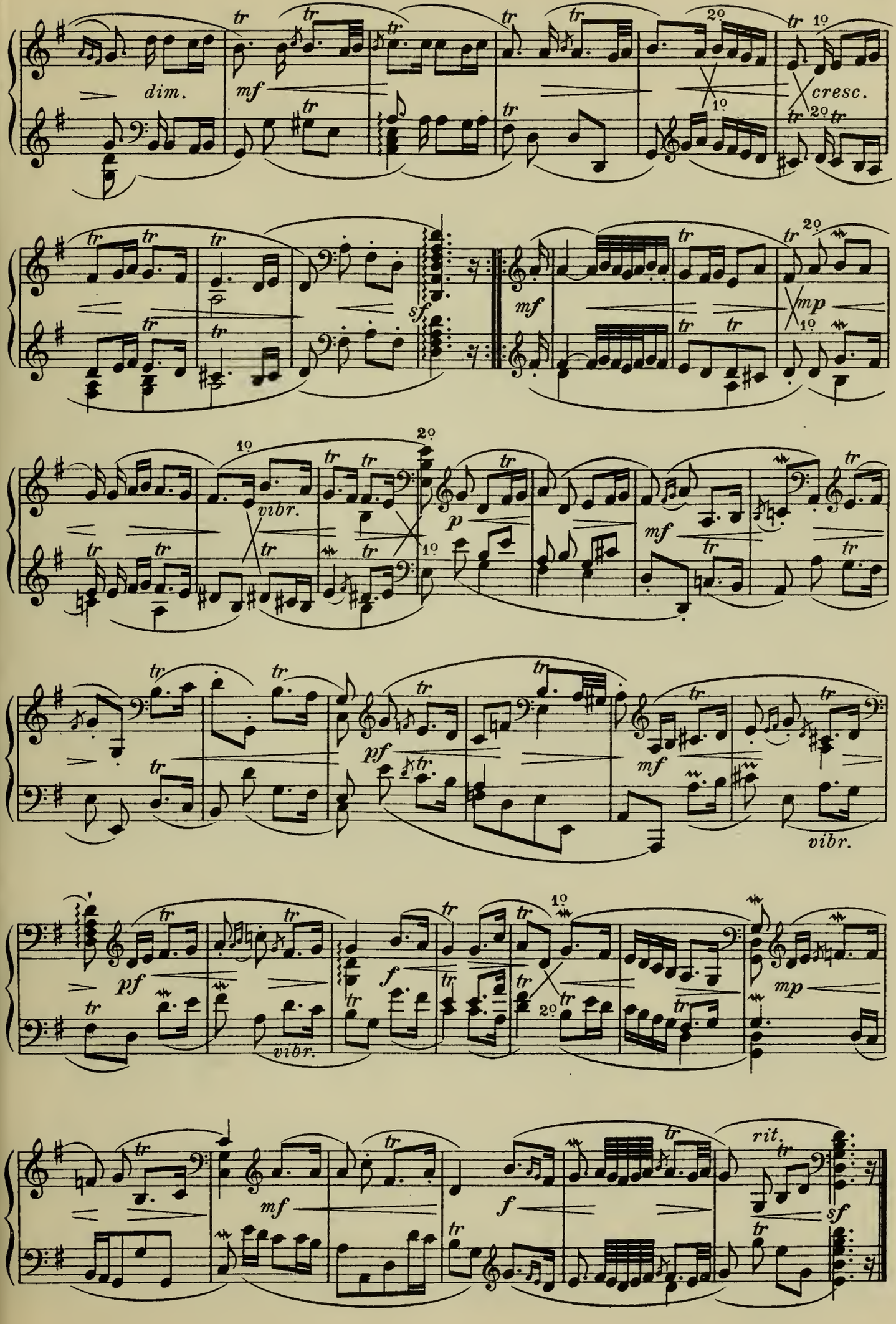

f
mf
mp
pf
mf
pf
f
più f
ff
allargando
sf
Lentement.
f
tr
ff
sf
f
pf
Vistement.
1.a
2.a
tr
fp

111-112. Marin Marais (1656-1728)

a. d. Gdur-Suite für 2 Gamben (1686)

1. Prélude. (Maestoso)

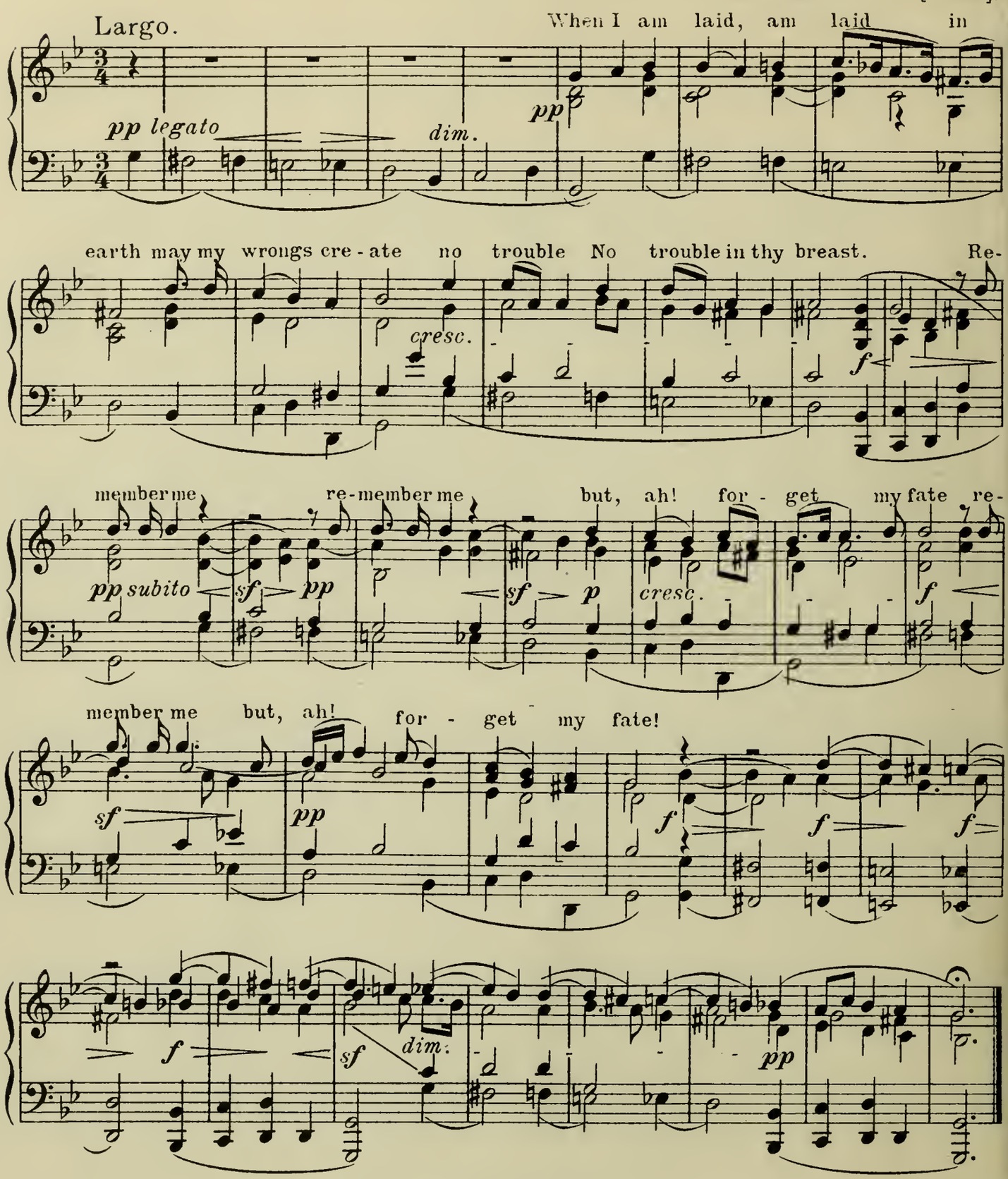



dim.
mf
cresc.
sf
mf
mp
vibr.
p
mf
pf
mf
vibr.
pf
vibr.
f
mp
mf
f
rit.
sf

113-114. Henry Purcell (1658-95)

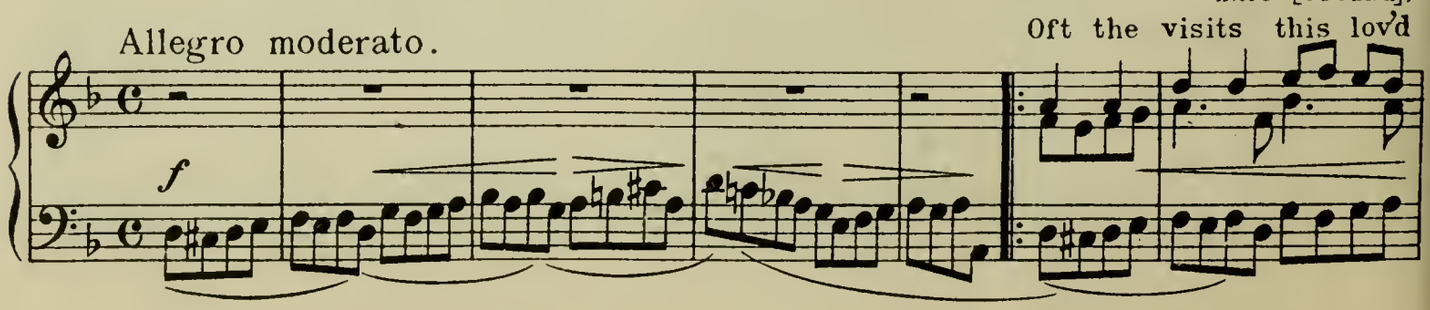
1. Didos Todesgesang aus „Dido und Aeneas“

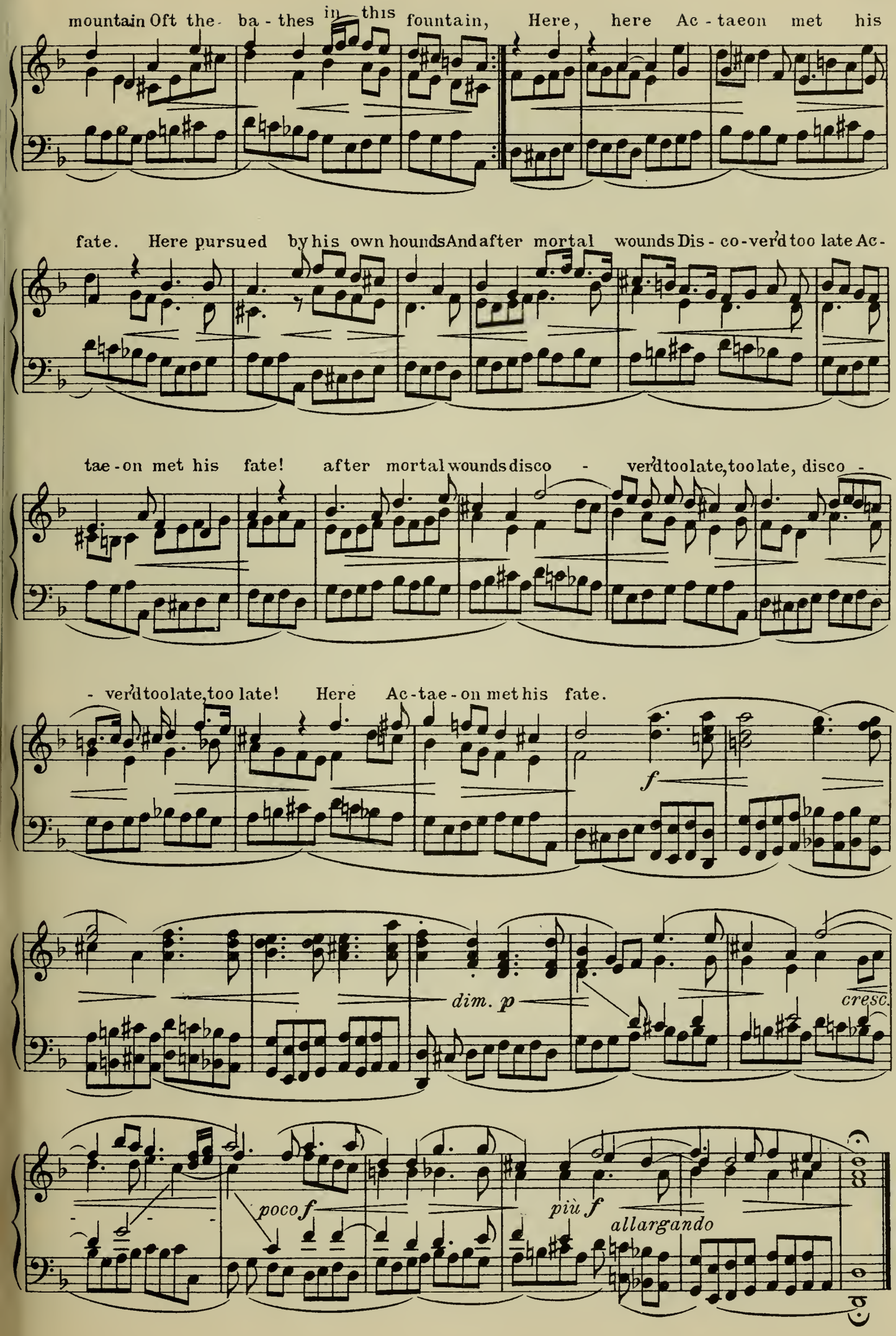
(mit Basso ostinato [Ground])



2. Gesang des 1. Attendant aus „Dido und Aeneas“

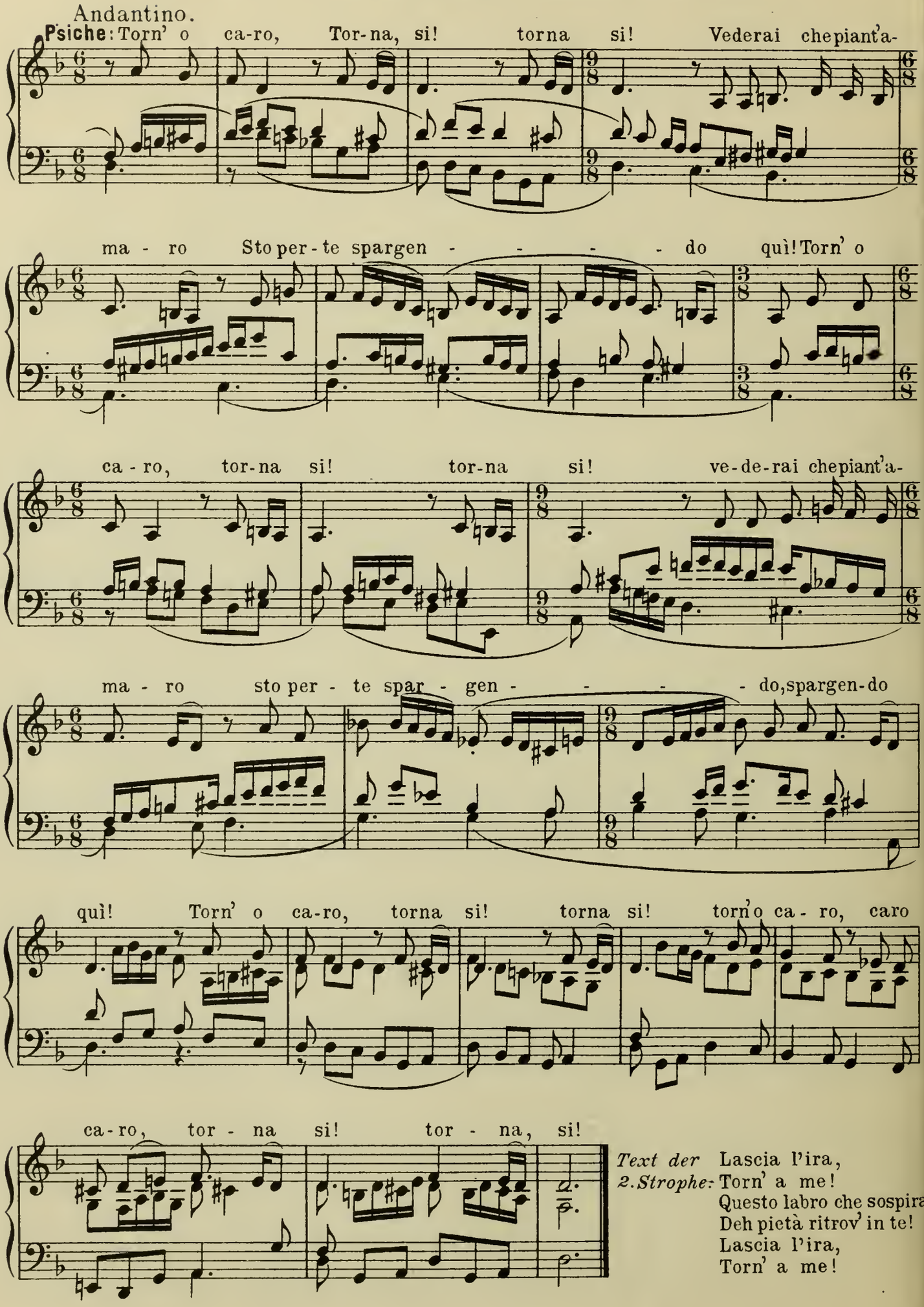
(mit Basso ostinato [Ground])




mountain Oft the- ba - thes in this fountain, Here, here Ac - taeon met his
fate. Here pursued by his own hounds And after mortal wounds Dis - co - ver'd too late Ac-
tae - on met his fate! after mortal wounds disco - ver'd too late, too late, disco -
- ver'd too late, too late! Here Ac - tae - on met his fate.
f
dim. p
cresc.
poco f
più f
allargando

115-116. Antonio Draghi.

1. Arietta der Psyche aus „Psiche cercando Amore“ (1688).

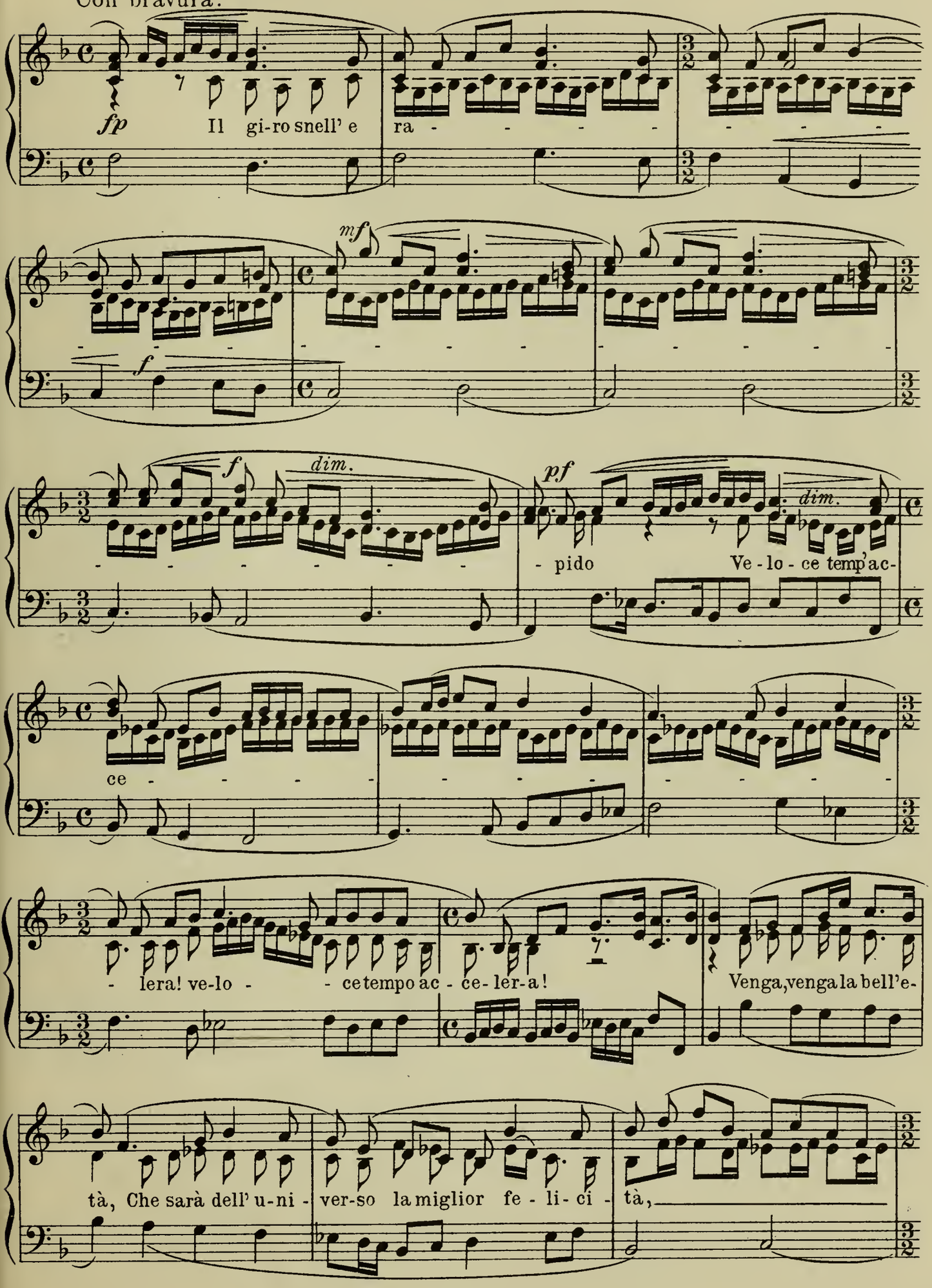


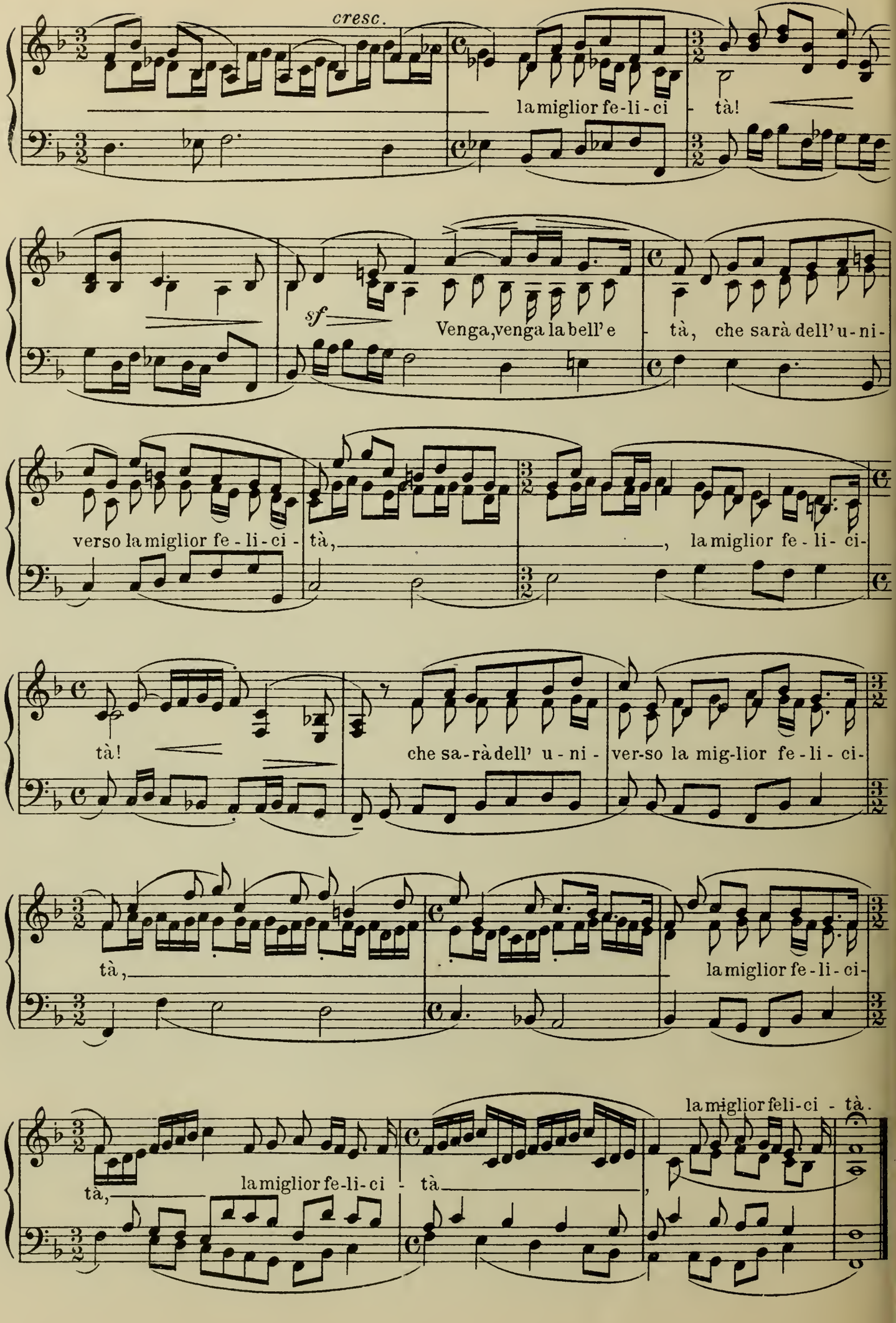
Text der 2. Strophe:

Lascia l'ira,
Torn' a me!
Questo labro che sospira
Deh pietà ritrov' in te!
Lascia l'ira,
Torn' a me!

2. Koloratur-Arie der Psyche derselben Oper (1688).

Con bravura.




cresc.
la miglior fe-li-ci - tà!
sf
Venga, venga la bell'e - tà, che sarà dell'u-ni-
verso la miglior fe-li-ci - tà,
, la miglior fe-li-ci-
tà!
che sa-rà dell' u-ni - ver-so la mig-lior fe-li-ci-
tà,
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BRIGHAM YOUNG UNIVERSITY
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GESAMTINHALT DES WERKES

1. SIMON FORNSETE (1240), Sommer-Kanon.
2. Anonym (13. Jahrh.), Dreistimm. Motet „S'on me regarde".
3. JOH. DE FLORENTIA, Madrigal „Nascoso el viso" (1330).
4. MACHAULT (1300—1372), Ballade „Ploures, dames".
5. LANDINO (1325—97), Ballata „Se pronto non sera".
6. FONTAINE (1400), Rondeau „J'aime bien celui".
7. DUNSTAPLE, „Veni creator Spiritus" (1425).
8. LE GRANT (1419), Rondeau „Laissies moy coy".
9. LANTINS (1430), Kanonisches Duett „A ma dame".
10. BINCHOIS, Ballade „Amours merchi" (1430).
11. DUFAY (1400—1474), Sanctus der Messe „Se la face ay pale".
12. ENRIQUE (1480), Spanische Ballade „Mi querer".
13. PONCE (1500), Trinklied „Ave color vini clari".
14. ADAM VON FULDA (?) (15. Jahrh.), Choralfiguration über das „Pange lingua".
15. BUSNOIS (1492), Chanson „Chi dit: Benedicite".
16. OKEGHEM (1430—95), Sanctus und Benedictus der Messe „Pour quelque peyne".
17. OBRECHT (1450—1505), 1. Teil des Credo der Messe „Ave regina coelorum".
18. ISAAK (1440—1517), Sinfonia „La Morra".
19. STOLTZER (1440—1526), Dreistimmige Motette „Der Gottlose dräuet".
20. MOUTON, Crucifixus der Messe „Alma redemptoris mater" (1516).
21. BRUMEL, 1. Teil des Gloria der Messe „De Beata Virgine" (1516).
22. FEVIM, Agnus der Messe „Mente tota" (1516).
23. JOSQUIN DESPRÈS (1450-1521), Sanctus der Messe „L'homme armé".
24. LA RUE (1518), 4 stimm. Chanson „Au feu d'amour".
25. „ Kyrie der Messe „Ave Maria".
26. HEINR. FINCK, 4 stimmig. Lied „O Frau" (1536).
27. „ „ „ „ „Auf gut Gelück".
28. HOFHAIMER (1459-1537), 4 stimmiges Lied „Mein's traurens ist".
29. JANNEQUIN, 4 st. Chanson „L'Alouette" (1529).
30. SERMISY, 4 stimm. Chanson „Au jolis bois" (1529).
31. Anonym (1530), Pavane und Galliarde in einer Notierung.
32. DUCIS (1480—1530), Geistl. Lied „An Wasserflüssen Babylon".
33. GOMBERT (1530), Chanson „C'est à grand tort".
34. VERDELOT, Madrigal „Divini occhi" (1535).
35. MORALES (1512—1553), Weihnachtsmotette „Puer natus est nobis".
36. CAVAZZONI, Orgel-Ricercar a 4 (1542).
37. ARCADELT (1514—1560), 4 stimm. Chanson „Quand je vous aime ardentement".
38. DIETRICH, Geistl. Lied „Dominus prope est" (1542).
39. SENFL, Deutsch. Lied „Es jagt ein Jäger" (1544).
40. BUUS, Orgel-Ricercar a 4 (1547).
41. FUENLLANA (1554), Fantasia sopra un passo forçado (für Laute).
42. WILLAERT, Orgel-Ricercar a 3 (1559).
43. PALESTRINA (1526—94), Ave regina f. 4 Frauenst.
44. LASSO (1532—94), Madrigal „Sotto due negri".
45. „ Hymne „Alme Deus".
46. VITTORIA (1540—1613), Motette „Tenebrae".
47. CROCE (1557—1609), Sanctus der Messe im 3. Kirchenton.
48. GALLUS (1550—1591), Motette „Ecce quomodo".
49. MASCHERA, Canzon da sonare a 4 (1584).
50. ANNIBALE PADOVANO, Ricercar a 4 (1604).
51. MERULO (1533—1604), Canzon da sonar a 5.
52. GIOV. GABRIELI, Ricercar a 4 voci, del X° tono (1595).
53. MORLEY, 5 stimmiges Tanzlied „Now is the month" (1595).
54. WILBYE, Madrigal „Lady, when I behold" (1598).
55. ORAZIO VECCHI, Fantasia a 4 (1600).
56. PERI, Gesang des Orpheus aus „Euridice" (1600).
57. CACCINI (1550—1618), Gesang der Euridice aus „Euridice" (1600).
58. CACCINI, Gesang der Orfeo aus „Euridice".
59. BANCHIERI, Sinfonia senza parole a 4 (1607). (Canzon in Aria francese.)
60. BANCHIERI, Sinfonia (Canzon alla Francese) a 4 per sonare o cantare (1607) „Jubilate Deo".
61. HASLER (1564—1612), Choral: „Ein feste Burg", Fugenweis bearbeitet (1607).
62. HASLER, 5 stimmiges Madrigal „Ardo si".
63. Melchior FRANCK, Intrada a 6 (1608).
64. „ Pavane a 4 (1603).
65. „ Allemande a 4 (1603).
66. MONTEVERDI, Gesang der Euridice (1. Akt) aus „Orfeo" (1607).
67. MONTEVERDI, Gesang der Orfeo (4. Akt) aus „Orfeo" (1607).
68. MONTEVERDI, 5 st. Madrigal (1605 gedruckt).
69. GAGLIANO, Gesang des Apollo aus „Dafne" (1608).
70. ANTEGNATI, Canzon da sonar (a 5) La Moranda (1608).
71. FRESCOBALDI, Canzon da sonar a 4 (1608).
72. „ Toccata di durezze (1637).
73. LUZZASCHI, Canzon a 4 (1608).
74. BYRD, Pavana The Earle of Salisbury (aus Parthenia, 1611).
75. BYRD, Galliardo Mrs. Mary Brownlo (dgl.)
76. BULL, Pavane mit veränderten Reprisen (dgl.).
77. GIBBONS, „The Queens command" (aus Parthenia, 1611).
78. SWEELINCK (1562—1621), Toccata.
79. SCHEIN, Choral: „Komm, heiliger Geist", für Sopran und Orchester (1626) 1. Teil.
80. ALLEGRI (1584—1625), Miserere f. d. Karwoche.
81. ROSSI, Sonata a 3 sopra l'Aria della Romanesca (Chaconne, 1613).
82. BARTHOLOMÄUS PRAETORIUS, Paduana E moll a 5 (1616).
83. „ „ Galliarde E moll a 5 (1616).
84. „ „ Paduana G moll a 5 (1616).

(Fortsetzung des Gesamtinhalts.)

85. WIDMANN, Intrada (1618),
86. SCHEIDT, Courante (1621).
87. QUAGLIATI, Duetto da camera a 2 Soprani con Violino obligato (1623 gedruckt).
88. MARINI, Canzon da sonar a 4 (1626).
89. „ Balletto a 3 alla Alemanna (1629).
90. MERULA, Canzon „La Pedrina" (Chaconne, 1637).
91. MONTEVERDI, Arie aus L'incoronazione di Poppea (1642).
92. MONTEVERDI, Arietta des Valletto aus L'incoronazione di Poppea (1642).
93. CARISSIMI (1604—1674), Recitativ a. d. Oratorium Balthasar.
94. HEINRICH SCHÜTZ (1585—1672), Deutscher geistl. Gesang für 2 Soprane mit 2 obligaten Violinen und Basso continuo (Ostinato).
95. HEINRICH ALBERT (1604—1651), Deutsches Lied mit Generalbaß „Ich lobe die allhier".
96. HEINRICH ALBERT (1604—1651), Deutsches Lied mit Generalbaß „O wie groß ist doch".
97. HAMMERSCHMIDT, Geistlicher Dialog für Alt und Baß (1645).
98. M. NERI, Sonata a 4 (1644).
99. KEMPIS, Sonata a Violino e Viola (1644).
100. FROBERGER (c 1620—1667), Fantasia a 4.
101. CAVALLI, Duett (Medea und Jason) aus Giasone (1649).
102. LEGRENZI, Trio-Sonate La Torriana (1655).
103. CESTI, Arie des Arsete aus La Dori (1661).
104. REUSNER, Praeludium einer Lauten-Suite (1667).
105. BONTEMPI und PERANDA, Arie des Apollon aus der deutschen Oper „Dafne" (Dresden 1671).
106. LEGRENZI, Arie aus „Eteocle e Polinice" (1675, mit Basso ostinato).
107. LEGRENZI, Duett aus „Eteocle e Polinice" (1675).
108. ROSENMÜLLER, Trio-Sonate v. J. 1682.
109. PACHELBEL, Allemande der D moll Suite (1683).
110. LULLY, Ouverture der Oper Roland (1685).
111. MARAIS (1656—1728), Prélude für 2 Gamben.
112. „ Allemande für 2 Gamben.
113. PURCELL, Gesang des 1. Attendant aus „Dido und Aeneas" (1688).
114. PURCELL, Didos Todesgesang aus „Dido und Aeneas" (1688).
115. DRAGHI, Arietta der Psiche aus „Psiche cercando Amore" (1688).
116. DRAGHI, Koloratur-Arie der Psiche aus „Psiche cercando Amore" (1688).
117. STEFFANI, Arie des Tiberino aus „Niobe" (1688).
118. STEFFANI (1654—1728), Duetto da camera a Soprano e Contr'alto (1. Teil).
119. A. SCARLATTI, Arie d. Elmiro a. „Rosaura" (1690).
120. PALLAVICINO, Arie der Doride aus „Antiope" (Dresden 1689, beendet von N. A. Strungk).
121. CORELLI, Trio-Sonate H moll Op. 2 IV (1689).
122. J. PH. KRIEGER, Largo a. d. Sonate Op. 2 II (1693).
123. FUX, Ouverture der 3. Partita des Concentus musico-instrumentalis (1701).
124. CALDARA, Trio-Sonate G moll (1700, Sonata da chiesa).
125. COUPERIN, „Les Papillons", Gigue der 2. Suite (1713).
126. COUPERIN, „La Lugubre", Sarabande der 3. Suite (1713).
127. KEISER, Arie der Ismene a. d. 4. Szene des 3. Akts der Oper „L'inganno felice" (1714).
128. LOTTI (1667—1740), Kyrie einer 4 stimm. Messe in G moll (a cappella).
129. TELEMANN, Ouverture per il Clavicembalo (1719)
130. J. S. BACH (1685—1750), Ciacona aus der D moll Suite für Violine allein.
131. J. S. BACH, Arie aus der Matthaeus-Passion (1729).
132. D. SCARLATTI (1685-1757), Klavierstück (Sonate).
133. RAMEAU, Les Soupirs (Pièces de Clavecin 1724).
134. MUFFAT, Klavierstück (1727).
135. ASTORGA (1681—1736), Terzett für Sopran, Tenor, Baß und Streichorchester aus dem Stabat mater.
136. DURANTE (1684—1755), Duetto da camera per Soprano e Contr'alto.
137. PERGOLESI, Anfang des Stabat mater (1736) für Sopran, Alt und Streichorchester.
138. FASCH (1688—1758), Ouverture einer C dur-Orchestersuite.
139. CHR. FOERSTER (1693—1748), Ouverture der A dur-Orchestersuite.
140. HÄNDEL, Ouverture des „Messias" (1724).
141. GRAUPNER (1687—1760), Sinfonie G dur. 1. Satz.
142. P. G. MARTINI, Duetto da camera No. 12 (1763).
143. FR. X. RICHTER (1709-89), Sinfonie Es dur, Op. 4 IV. 1. Satz.
144. J. STAMITZ (1714—1757), Andante der Es dur Sinfonie Op. 4 IV.
145. BATTISHILL, Englisches Catch f. 3 Tenöre (c 1760).
146. WEBBE, Englisches Glee für 2 Tenöre und Baß (c 1760).
147. K. PH. E. BACH, Klaviersonate D moll, 2. Satz (1781).
148. GLUCK, „Chaconne", Schlußnummer der Oper „Orpheus" (1762).
149. HASSE, Ouverture zu Irene (1762).
150. K. STAMITZ (1746—1801), Andante der Es dur-Sinfonie Op. 13[1] (Op. 16[1]).

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C. G. Röder G. m. b. H., Leipzig.

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